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THE MOTHER TONGUE

Book I

LESSONS IN SPEAKING, READING AND WRITING ENGLISH

BY

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AND

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INTRODUCTION

The student of educational method cannot but be impressed by the growing attention which, during the past year or two, has been paid in this country to the teaching of the mother tongue. Teachers' conferences and professional periodicals have borne witness to the fact; the publication of text-books designed to facilitate a new kind of instruction in the vernacular is testimony perhaps even more convincing. The employment of English in the schoolroom as an instrument of education is, indeed, not a novelty of the moment, but the particular form of teaching to which this steadily increasing attention is now being accorded may fairly claim that description. For many years past we have had editions of English classics prepared especially for school use; of English grammar books we have had more than enough. But manuals aimed at assisting the English child to write and *speak* the mother tongue with readiness, intelligence, and some taste have hitherto been neither many nor influential.

In France, on the other hand, great solicitude for such instruction has long marked the way of the educational administrator no less than that of the teacher; and the same may in a measure be said in respect of Germany. The point is illustrated by a comparison of the syllabuses of instruction laid down in English and

French Elementary School Codes. Until very recently, the former proposed "Composition" as a mere exercise-ground of the art of Handwriting, and, by implication, encouraged the fallacy that articulated speech is not to be expected from a boy or girl before the age of eleven or twelve; the only direction respecting the method of teaching composition was the prescription of a device which fosters a slavish imitation fatal to all progress in the art of expression.* The French code not only prescribes the use of exercises in composition, both written and *oral*, from the beginning of the child's school career to the close of the Elementary School period; it also indicates in a general but unmistakeable way how such exercises may be fruitfully conducted.

The French language, considered as a transparent medium for the interchange of ideas, owes much, of course, to its origin in the logical Latin, and to the careful cultivation in that language enjoyed by most French writers of the first rank. But in seeking for the causes of the high level of expression which rules generally amongst men of French speech, it would be sheer blundering to overlook the services rendered by an instruction in the vernacular which aims at conferring on the pupil of the humblest primary school, the power of consciously using his mother tongue as a clear channel of thought.

The high place amongst educative studies which belongs of right to a child's native language was strongly

* Since the above was written, considerable changes have been made in the "Code"; the prescription of the device in question has disappeared, and the practice of oral composition is included in the course of instruction.

asserted by the many reformers, English and foreign, who made the seventeenth century an age distinguished by wealth of sound educational ideas. None was at once more convincing and more practical than Locke, whose recommendations on this head, full as they are of good sense, still serve as a *locus classicus* on their particular topic. Unfortunately, Locke's fellow-countrymen were slow to make use of them, and Germans and Frenchmen were left to reap the advantage of their application.

But what Englishmen omitted to attempt, their cousins across the Atlantic have achieved, as the present book testifies. They have realized that spoken and written English are so far one, that, if we would have a boy or girl of twelve or fourteen write readily and intelligibly, we must begin the training with *oral* exercises some six or seven years earlier. A purely formal assent to the principle that a vernacular grammar should be studied inductively does not satisfy them; they boldly throw away the ancient deductive text-book and replace it by exercises which aim at building in the pupil's mind a system of grammatical principles reached through the careful study of examples.

The plan of teaching English to younger children which has hitherto prevailed in schools has gone much astray in two directions at least. The neglect of oral composition and the postponement of the demand for connected expression till pen and ink could be skilfully manipulated, have placed composition amongst the subjects commonly regarded as unsuccessfully taught. Indeed, the failure is so generally acknowledged that

many explain the fact by feigning a "middle axiom" to the effect that *by nature* English children are deficient in the power of expressing themselves articulately.

The practice of composition must begin when habits and standards of speech are being acquired; that is, it must begin early and orally. Of course, the subject-matter of these first exercises should be quite familiar and, therefore, easy, the purpose being to "make talk"; but they can be made systematic and educative, as the authors of this book abundantly demonstrate. Being more convenient than the written form, oral composition affords more practice under immediate correction; it should not be confined to set lessons, but should be regularly employed in the recapitulation of other school-work, as part of the usual routine.

Again, the deductive treatment of its subject which the Latin Grammar for its own purpose not indefensibly pursues, is commonly and inappropriately adopted by the ordinary English grammar books, with the consequence that the pupil's working knowledge of his own language is not utilized in any adequate measure. On the other hand, these manuals often carry classification beyond the verge of triviality, while they nearly always encourage premature definition, forgetting that definition is the sphere, not of the learner, but of the learned.

On these two matters the authors thus express themselves in the Preface to the original edition.

"Accuracy in speaking and writing can be secured only by a process of *imitation*, and for this the essentials are a 'copy' and occasions for practice. Such copies or patterns are therefore provided in sufficient quantity

and variety to direct attention to accepted usage and to arouse the child's interest and observation. The necessary repetition is ensured by a variety of exercises, each of which will be recognized by children as practical and useful.

"In Part II* the elementary principles of grammar are systematically dealt with in the simplest fashion. Here such pupils as consciously seek for a rule or standard of expression will find enough for their needs. At the same time, this portion of the book specifically directs the student to a methodical analysis of his own thoughts and of the words in which his thoughts are expressed. To such study of the 'thought in the sentence' formal rules and definitions have been subordinated. Thus in the summary of the 'work which words do' and in the sections that lead up to it, emphasis is laid upon the functions rather than the definitions of the parts of speech, and it is not until the following sections that technical definitions are given. It is hoped that the lessons will be used as they are intended, since the common failure of grammatical study comes chiefly from the propensity to learn definitions by rote before one has acquired that power to analyze thought which alone renders the definitions valuable.

"Part II, then, not only prepares the way for a study of grammar, but serves to develop that power of weighing one's words on which depends, in a high degree, the ability to speak and write forcibly and well and to appreciate similar merits in the style of another. Thoughtful reading is a direct result of such study.

* Part II, pp. 159 ff.

The authors are convinced that the training which these lessons afford in the analysis of thought and expression in their mutual relations is far more efficacious than a multiplicity of exercises in dictation and reproduction."

The study of the mother tongue, even in its early stages, would fall seriously short of adequacy, if those "copies," of which the authors speak, did not include some writings of good standing in the realm of letters. Therefore, passages of that kind, of varying length and difficulty, have been introduced into this First Book, although Literature proper is the subject of a later volume. Probably some of these are a little beyond the youngest scholars for whom the book is intended; if so, the fact is not a grave reason against their inclusion. Even if the adult taste could be trusted invariably to choose aright for the child, it remains that some touch of mystery, some meaning only partially understood, has its positive attraction, and may, therefore, have its occasional function to fulfil in a schoolbook.

"The Mother Tongue" is introduced to the British teacher as an excellent example of the best way of teaching a vernacular in the early stage. Its merits explain its great success in the country of its origin; it is confidently anticipated that the success will be repeated here when these merits are recognized. The present edition has been revised so as to make it more completely at home in an English schoolroom; but in essentials it remains the work of its American authors.

J. W. A.

King's College, London.

LESSONS IN SPEAKING, READING, AND WRITING ENGLISH

Part First

SECTION 1

For Reading Only

THE ENGLISH LANGUAGE

To the Boys and Girls:

This book will tell you about a thing which you have always used, but which you have never studied. You know something about it; yet probably that something is very little. You have breathed air all your life; yet you do not know what air is made of and what it does for you. You have walked and played upon the earth; yet you do not know the earth's story. You have eaten bread: do you know how it is made? You drink water: do you know whence it has travelled?

All these common things, if they could talk, might ask you a hundred questions about themselves. But to every question you would give the

same answer: "I do not know.". Yet the common things are the most interesting, after all, and are best worth studying.

One of the common things which serve you every day is **the English language.** You have used this language ever since you began to talk. You have spoken it everywhere — at home, at school, at play. You are constantly using it. It is your servant. Do you know what it does for you? How much do you know about it?

Tell me this: Do all children speak the same language? No. You say in English, "I go to school." The German boy says, "Ich gehe in die Schule." The French boy says, "Je vais à l'école." You speak in the English language, the German boy in the German language, the French boy in the French language. Every language has names of its own for all common things. You often speak of your house. Were you French, you would say "ma maison"; if you were German, you would say "mein Haus" instead.

Have you ever thought why your language is called **the English language,** and why it is different from other languages? Were you to think about this, you would ask many questions, some of which would be hard to answer.

Think of your games without language. Can you imagine yourself playing "I spy," or cricket,

without speaking? You must have words and speak them, or the game would soon come to an end. Can you imagine yourself remaining silent an entire day, from morning till night, speaking to nobody? How much you would miss that now makes your day pleasant! You begin talking as soon as you are awake in the morning. At the breakfast table, at play, at school, at dinner, at the afternoon games, at supper, by the fireside in the evening, you are constantly talking with your friends and playmates. You make known your wants and express your thoughts in spoken language, and through the spoken words of your friends you learn their thoughts and feelings and wishes. You would be very lonely and unhappy if you could not thus make your thoughts known and understand the thoughts of others.

This book is meant to help you to know more about this language of yours. Perhaps you think you know enough already. It would not be strange if you were to say, "I can talk. I know how to use my language now, for I have used it nearly all my life." What you say is partly true. It is as if you were to say, "I have seen the earth; I have lived upon it all my life." But when I ask you to go with me to visit the high mountains or the changing sea, you are glad to go. How much there is upon the great earth

which you know nothing about! How you would like to know all its story!

So it is with our **mother tongue,** — the English language. You use some of its words every day. It helps you to let your friends know when you are hungry, or happy, or tired. By its aid, you tell stories to your little brother or sister. Without it you could not tell your mother to-night what has happened at school to-day.

Do you not care to know more about this language which is so necessary to you? Should you not like to write it, as well as to speak it, so that you may talk to your friends who are far away, as well as to those who are near? When you grow older and go away from home, shall you not wish to tell your mother what you are doing, just as you tell her to-day? But then you must speak with pen and ink, in written words. Do you not wish to learn how?

You have enjoyed reading "Hiawatha" and "The Village Blacksmith," which the poet Longfellow wrote for you. When he was a little boy, living in Portland, Maine, his father went to Boston, many miles away. He wished to tell his father something; but of course he could not talk to him. So he wrote a letter to tell what he wanted. Here is the letter. When you look at it, you will see that his father could understand

the boy's thoughts and wishes by reading the written words quite as well as if they had been talking together.

PORTLAND, January, 1814.

DEAR PAPA, — Ann wants a Bible like little Betsy's. Will you please buy her one if you can find any in Boston?

I have been to school all the week, and got only seven marks. I shall have a billet on Monday.

I wish you to buy me a drum.

H. W. L.

Could you have done so well?

When Longfellow was a boy, he knew how to express his thoughts in writing. His letter tells you just what he wanted. When he became a man, he expressed his thoughts so well that everybody was glad to read them. He used the same language which you use, but he used it better than you can. He knew far more about it than you do, just as travellers who have seen the rivers of ice in the north and the tangled forests of the south, know more of the earth than men who have always stayed at home.

There is a right way of doing everything, as well as several wrong ways. There is a right way to spin a top, to lay a table, to harness a horse, to write a letter, to express a thought. This book will help you **to speak and write correctly,** and to choose words which will express just what you

desire to say. That is, it will help you to make an intelligent use of your **mother tongue.**

SECTION 2

For Reading and Study

THE STORY OF A LESSON

The lesson was not a reading lesson, nor a writing lesson, nor a drawing lesson, nor a music lesson. I wonder if you can guess what kind of lesson it was.

The children stood near the teacher, Miss Brown, looking at an apple which she held in her hand. "See," said Miss Brown, "what a beautiful apple I have! Look at it. Think about it. Now tell me some of your thoughts about the apple."

This is what the children said in reply: —

Jamie. The apple is round.
Kate. The apple is green.
Mary. The apple is good to eat.
Joe. The apple grew on my apple tree.
Frank. The apple has brown pips.

"I will write your thoughts as you have told them to me," said Miss Brown. "And now I will tell *you* something.

"Each of you thought about the apple and told me his thought. Your thoughts were different,

and so you chose different words in which to tell them. Each one has told his own thoughts in his own words.

"A group of words which tells one's thought is called a sentence.

"Who can find and read Jamie's sentence? and Joe's? and Mary's?"

Of course every child could find and read his own sentence. Before long the children were making and reading other sentences about the apple, and these were so easy and pleasant to make that more sentences followed, sentences which told other thoughts, about the chestnut which Joe had brought to school, the dog that Frank had at home, the game which the children played that morning. The children laughed when they found that it was so easy to tell their thoughts in sentences.

"You see," said Mary, "we really have been making sentences ever since we began to talk, only we never knew it."

Perhaps you can tell now what the lesson was about, — and perhaps you can make **sentences**, just as Frank, and Joe, and Jamie did.

You cannot remember when you began to use sentences.

When you first spoke you used single words as the baby does to-day. "Sugar!" he says when he wants some sugar to eat. "Baby wants some sugar," you say to mamma. The baby uses the single word only, naming or pointing at the thing he wishes to get, but you have learned to express the entire thought in a sentence.

Learn: —

A sentence tells or expresses one's thought.

Look at something in the room and tell your thought about it. Then write, on the blackboard or on paper, the sentence which expresses your thought.

SECTION 3

Oral Exercise

1. *Tell your thoughts about* —

Honey, gold, pencils, bricks, the schoolhouse, the playground.

2. *Tell your thoughts about* —

Horses, dogs, cows, cats, birds, fishes.

3. *Make a sentence about the house in which you live.*

4. *Tell one thing that you know about parrots.*

SECTION 4

WRITTEN EXERCISE

Write your thoughts about —

The dandelion, the elm tree, the rose, the violet, the primrose, the lilac.

Or, if you prefer, write about —

Grapes, apples, plums, peaches, corn, potatoes.

Do not try to write about anything unless you first know something about it. Sentences have no use except to tell what one knows or thinks.

First know, then tell. Tell your own thoughts.

SECTION 5

WRITTEN EXERCISE

1. *Write sentences about* —

Your father, your mother, your sister, your brother, your house, your pets, your playthings, your work.

2. *What do you know about* —

Snow, ice, iron, sugar, silver, paper, wool, hay, coal, candles?

3. *Write something about three books that you like.*

SECTION 6

Exercise for Study

PROVERBS

Look at these sentences : —

A soft answer turneth away wrath.

Haste makes waste.

Birds of a feather flock together.

Wilful waste makes woful want.

Where there's a will there's a way.

These sentences are **proverbs.** That is, they express thoughts which have been remembered and repeated for hundreds of years because they were worth keeping.

Every nation has many proverbs. Even among savage tribes, where reading and writing are unknown, such sayings are common, and are much valued for their wisdom.

Read the proverbs and see if you can tell what they mean.

Why do you think people have kept them in mind and taken pains to hand them down to us from old times?

Copy the proverbs just as they are written.
Look at them carefully, and tell where you find capital letters.

The sentences which you have been studying are written correctly. You must learn to write all your sentences as these are written. Here is the rule: —

Every sentence should begin with a capital letter.

SECTION 7

Written Exercise

Copy the proverbs that follow.
Remember the capital letter at the beginning.

A new broom sweeps clean.
Still waters run deep.
It is never too late to mend.
Straws show which way the wind blows.
Make hay while the sun shines.
A stitch in time saves nine.

Study these proverbs, and be ready to tell what they mean.

SECTION 8

Written Exercise

Write sentences about your school. Let them tell your own thoughts. Tell —

1. Where the schoolhouse is.
2. How many schoolrooms it contains.
3. Where your room is.
4. How many windows your room has.
5. How many desks it contains.
6. The name of your teacher.
7. To what class you belong.

Read aloud the sentences that you have written.

SECTION 9

Written Exercise

Write sentences in answer to these questions: —

1. What is your name?
2. How old are you?
3. What game do you like to play?
4. What do you like to study?
5. What can you do to help your teacher?
6. What should you like to do when you are grown up?

SECTION 10

Written Exercise

Write your thoughts about some dog that you know.

Tell his name; his colour; what he can do; what he likes to eat; how he is cared for.

SECTION 11

To be Learned by Heart

This piece of poetry is a part of the "Song of Hiawatha," by Henry Wadsworth Longfellow, who has been called "The Children's Poet." All children like to read the story of Hiawatha.

Read the passage carefully. Learn it by heart.

At the door on summer evenings
Sat the little Hiawatha;
Heard the whispering of the pine trees,
Heard the lapping of the water,
Sounds of music, words of wonder;
Saw the firefly, Wah-wah-taysee,
Flitting through the dusk of evening,
With the twinkle of its candle
Lighting up the brakes and bushes.
And he sang the song of children,
Sang the song Nokomis taught him:

"Wah-wah-taysee, little firefly,
Little, flitting, white-fire insect,
Little, dancing, white-fire creature,
Light me with your little candle,
Ere upon my bed I lay me,
Ere in sleep I close my eyelids!"
Saw the rainbow in the heaven,
In the eastern sky, the rainbow;
Whispered, "What is that, Nokomis?"
And the good Nokomis answered:
"'T is the heaven of flowers you see there;
All the wild flowers of the forest,
All the lilies of the prairie,
When on earth they fade and perish,
Blossom in that heaven above us."

Ask your teacher to read to you other passages from the poem.

SECTION 12

For Reading and Study

FAMILY NAMES

Everybody that you know has at least two names, — a **Christian name** and a **family name.** Mary Meade, Harold Pierson, Helen Stuart, John Hancock, — all have two names. The last name is always the family name. Thus, *Meade* is the name which belongs to every one in Mary's family, while *Mary* is the Christian name which belongs

to her alone. You can easily think of many family names, and can remember all the Christian names in the families that you know.

In old times family names were unknown, for one name was thought to be enough for one person. But it often happened that there were many Johns or Marys or Williams in a single neighbourhood. To prevent mistakes a word was sometimes added to a person's name to describe him. Thus he might be called *Thomas the Baker*, if baking were his trade; or *John the Strong*, if he were stronger than his neighbours; or *John at the Wood*, if his cottage stood near a forest. Sometimes, too, this added name contained the name of the person's father. Thus Thomas the son of Peter might be called *Thomas Peterson*, while Thomas the son of Jack would be called *Thomas Jackson*.

In time these nicknames, as we may call them, were attached to whole families and so became what we now call family names. Every family name once meant something. John Goldsmith was a goldsmith, — Thomas Field lived in a field, — George Farmer lived on a farm, — and Henry Long was a long man. But nowadays the early meaning of the name is seldom thought of. William Farmer may be a merchant; Thomas Field may live in the heart of the city; and John Low may be six feet high.

It is interesting to think about the family names that we know. Often we can readily guess what meaning they used to have; but many names have been so changed in the course of years that we cannot tell what they meant when they were first used.

Try to find out the meaning of the family names that follow. Notice that these names of persons all begin with capital letters.

Horace Wiseman	Lily Carpenter	Henry Brooks
Arthur Stevenson	Edith Mason	James Smith
Charles Fuller	Sarah Miller	George Baker
John Weaver	Edwin Cook	Grace Wilson
Samuel Thomson	Tom Ferguson	Fanny Brown

SECTION 13

WRITTEN EXERCISE

Write answers to these questions: —

1. What is your name?
2. What is the name of your father?
3. What is the name of your mother?
4. What is the name of your teacher?
5. What is the King's name?
6. What is the Queen's name?

SECTION 14

Written Exercise

Write five sentences in which you use names of persons whom you know.

Write five sentences in which you use names of persons of whom you have read.

SECTION 15

For Study

INITIAL LETTERS

A person's name may be written in full, as *John Kingman, Edith Otis Grant, George Alfred Anson;* or it may be shortened by writing merely the first letter of the Christian name or names.

Thus, John Kingman may prefer to write his name *J. Kingman;* Edith Otis Grant may sign herself *Edith O. Grant;* while George Alfred Anson may choose to shorten his name, or signature, by writing it simply *G. A. Anson.*

The first letter of a name is the **initial** or beginning letter.

When the initial stands alone, it is always a capital letter, and is always followed by a period.

Write the names that follow, using initials for all but the family names.

John James Curtis.
Charles Simpson Sprague.
Amos Abbott.
Mary Lowe Smith.
Jane Ellen Perry.
Eleanor Eaton.
Clara Louise Burnham.
Simon Lee Taylor.
George Edward Markham.

SECTION 16

Written Exercise

1. *Write your own name, using initials for your Christian name.*

2. *Write the names of ten persons whom you know, using initials instead of Christian names.*

3. *Make a list of names, first writing the full name, and then using the necessary initials.*

4. *Write the full names of five of your classmates, then write their names, using initials for all but the family name of each.*

5. *Find in a newspaper, or book, names which are written with initials. Copy these names.*

SECTION 17

WRITTEN EXERCISE

THE DAYS OF THE WEEK

How many days has the
baby to play?
Saturday, Sunday, Monday,
Tuesday, Wednesday,
Thursday, Friday,
Saturday, Sunday, Monday.

Read carefully, then write from memory. Compare what you have written with the text and see if you have used capitals where they are required.

Learn: —

The names of the days of the week always begin with capital letters.

SECTION 18

WRITTEN EXERCISE

Write a sentence telling one thing that you did on Monday of last week.

Do the same for each of the other days of the week.

SECTION 19

For Reading and Study

A NIGHT WITH A WOLF

Little one, come to my knee;
Hark! how the rain is pouring
Over the roof, in the pitch-black night,
And the wind in the woods a-roaring!

Hush, my darling, and listen,
Then pay for the story with kisses:
Father was lost in the pitch-black night,
In just such a storm as this is, —

High up on the lonely mountains,
Where the wild men watched and waited, —
Wolves in the forest, and bears in the bush,
And I on my path belated.

The rain and the night together
Came down, and the wind came after,
Bending the props of the pine-tree roof,
And snapping many a rafter.

I crept along in the darkness,
Stunned, and bruised, and blinded —
Crept to a fir with thick-set boughs,
And a sheltering rock behind it.

There, from the blowing and raining,
Crouching, I sought to hide me;
Something rustled, two green eyes shone,
And a wolf lay down beside me.

Little one, be not frightened;
I and the wolf together,
Side by side, through the long, long night,
Hid from the awful weather.

His wet fur pressed against me;
Each of us warmed the other;
Each of us felt, in the stormy dark,
That beast and man were brother.

And when the falling forest
No longer crashed in warning,
Each of us went from our hiding-place
Forth in the wild, wet morning.

Darling, kiss me in payment;
Hark! how the wind is roaring!
Father's house is a better place
When the stormy rain is pouring.

BAYARD TAYLOR.

Read the poem over and over until you can tell the story in your own words without book.

SECTION 20

For Reading and Study

PUNCTUATION

Do you know what is meant by the word **custom?** I think you do. Custom is the way in which a thing is usually done. It is your custom to come to school at nine o'clock. To eat butter with bread is a common custom. It is Frank's custom to run home from school. It is customary to say "Good-morning!" or "How do you do?" in greeting a friend. We say "Thank you!" when any one does us a favour. It is customary in driving to turn to the left when we meet another carriage. It is customary to place a postage stamp in the upper right-hand corner of an envelope. It is customary to begin a written sentence with a capital letter.

I am sure that every one in the class will readily think of many common customs. See how many customs you can mention or describe.

One of the hardest things for us to learn in writing our thoughts is to remember **the rules, or customs, of writing.** There are certain ways in which our thoughts must be written if we would make them plain to those who read them. You would find it easy enough to write down what you

think or know, if it were not for the many little customs which must be remembered; but if you were to neglect these customs, it would be hard for others to read what you had written. One use of this book is to teach you the rules or customs that we follow in writing.

There are certain **signs** or **marks** which it is customary for us to use in writing in order to make the meaning plain. These are called **marks of punctuation.**

For example, when you write your name, it is your custom to begin every word with a capital letter and to put a period after each initial. That is right. It is a common custom, and if you should forget to put either the capital or the period in its proper place, you would be thought ignorant. Some one who read your letter might say, "Whoever wrote this must have learned very little at school."

A person who forgets to say "Thank you!" to one who shows him a kindness is regarded as rude and untaught. In the same way, one who does not follow the rules of writing, who neglects to use the customary signs, is regarded as ignorant. More than this, he makes it difficult for others to find out his meaning.

In order that you may see how helpful such little **marks of punctuation** are, and how difficult it is to get the meaning of a sentence when they

are omitted, try to read the next paragraph. It is written without the marks of punctuation and without regard to some other common rules of writing.

the fox and the grapes

a fox went out to walk early in the morning one fine day in summer by the side of the road he saw a tree beside the tree grew a beautiful vine which had fastened itself to the sturdy boughs the fox saw the purple grapes hanging from the vine and wished to get some for he was very fond of grapes he jumped and jumped but could not reach even the lowest cluster what do you think i care he said as he went away disappointed every body knows that your old grapes are sour

Do you find it easy to read this story?

If you do not, you may turn to page 70, where you will find it again. There you will have the help of **punctuation marks** in reading it, and by their aid you will easily get the sense.

SECTION 21

For Study

HOW QUESTIONS ARE WRITTEN

You have already used the period at the end of sentences which you have copied. This was a sign that the thought was finished or complete. You

have sometimes used the period after the initial of your middle name. It is always customary to put the period after initials. There is another common mark of punctuation which many of you have already learned to use correctly. You will find it in the story of "The Fox and the Grapes" (p. 70), and in the sentences which are written below.

Do foxes like grapes?
Did the fox in the fable reach his grapes?
Why could he not reach them?
What did he say when he found they were out of his reach?
Were the grapes really sour?
What do people mean by saying "sour grapes" when they are not talking about real grapes at all?

You already know the sign which has been used in these questions. What does it tell you? What is it a sign of? When should it be used?

Ask your teacher a question about apples.
Write your question on the blackboard.

What mark do you place after the question?

Ask questions about objects in the room. Write these questions on paper.

Make the sign of the question very plainly, so that no one can mistake it.

Some one has said that the question mark looks like a little ear. People listen with their ears, and you should listen when a question is asked.

SECTION 22

Oral Exercise

THE GAME OF QUESTIONS

Play the game of questions.

[In this game one player thinks about some object in the room. The others question him, in order to guess what he is thinking about. All the questions must be such as may be answered by "Yes" or "No."]

Here is an example of the game : —

John. I am thinking about something in the room.

Mary. Is it on the floor?

John. No.

Susan. Is it near the blackboard?

John. Yes.

Charles. Is it in the chalk-tray?

John. Yes.

George. Do we use it to write with?

John. Yes.

Ella. Is it the crayon?

John. Yes.

Ask some pupil to think about an object in the room, and let the others ask questions in order to guess what he is thinking about.

SECTION 23

WRITTEN EXERCISE

THE INTERROGATION POINT

Play the question game; but write your questions on the blackboard, instead of asking them aloud.

Do not forget to use the question mark. Its true name is **interrogation point.** "Interrogation" is a long word that means "question." Try to use the true name hereafter.

Make the interrogation point carefully, so that it shall be like those in your book.

SECTION 24

WRITTEN EXERCISE

Write questions about these objects: —

your pencil,	the weather,	cricket,
your desk,	the lesson,	marbles,
your book,	playtime,	dolls,
your ruler,	holiday,	kites.

Choose some other pupil to answer each of your questions.

SECTION 25

For Reading and Telling

THE WONDERFUL CRADLE

Last summer there lived a little caterpillar in my grapevine. He fed upon the green leaves, and ate so many that I wondered if there would be any left. One day, after a very large dinner, the caterpillar began to spin. I saw a strong silk thread that seemed to come from his mouth, and it was fastened to the grapevine.

Then a strange thing happened. He moved his head to and fro and twisted it round and round, until he was wrapped in a beautiful soft silk blanket which he had made for himself. Soon there was no caterpillar to be seen, — nothing but this curious silken cradle. There lay the cradle tied close to the grapevine stem all through the autumn. November came, then winter, with its snow and ice and bitter winds; the Old Year went and the New Year came, but the cradle lay quietly in its cranny. It did not even rock in the wind.

At last the cold winds died away, and the warm days came. The little sleeper awoke with the May sunshine, and rustled inside his brown cradle. I watched to see the caterpillar come forth from his winter nest; but what do you think I saw? A beautiful butterfly, that clung to the grapevine stem, and slowly unfolded his velvety wings.

"Oh!" cried the children, "a butterfly! a butterfly! Did you ever see anything so beautiful?"

I wonder if they knew that the baby caterpillar had changed into a beautiful butterfly in his winter cradle?

Read the story on page 28.

After reading, close your book and tell the story to the class.

Try to tell everything in its proper order, and so well that all your hearers will be interested.

SECTION 26

Written Exercise

STATEMENTS

Write some fact about each of the following things:—

Caterpillar, silk thread, green leaves, May sunshine, grapevine, cranny, silken cradle, velvety wings, bitter winds, butterfly.

You have learned to write questions correctly. Some of the sentences which you use are questions, but most of them are **statements.**

Sentences which tell or state a fact are called statements.

Read the statements which you have written in this lesson.

Every written statement should end with a period.

SECTION 27

WRITTEN EXERCISE

A DESCRIPTION

Copy the following description: —

I know something that I have at home. It is made of wood. It has four legs, but it cannot walk. It stands in the middle of the floor. We sit around it when we eat breakfast. What is it?

SECTION 28

WRITTEN EXERCISE

A DESCRIPTION

Write a description of something which you have at home.

Read the description to the class, and ask some pupil to guess the name of the object which you have described.

Write plainly and describe clearly.

SECTION 29

For Reading and Study

MASTER JOHN DAVIS IN THE NORTHERN SEAS, *Anno* 1586 *

The third of July I manned my boat and went with fifty canoes attending upon me into another sound, where the people by signs willed me to go, hoping to find their habitation. At length they made signs that I should go into a warm place to sleep, at which place I went on shore, and ascended the top of a high hill to see into the country; but perceiving my labour vain, I returned again to my boat, the people still following me and my company, very diligent to attend us, and to help us up the rocks and likewise down. Here I was desirous to have our men leap with them, which was done, but our men did overleap them. From leaping they went to wrestling; we found them strong and nimble, and to have skill in wrestling, for they cast some of our men that were good wrestlers. These people are of good stature, well in body proportioned, with small, slender hands and feet, with broad visages, and small eyes, wide mouths, the most part unbearded, great lips, and close-toothed. Their custom is, as often as they go from us, still at their return to make a new truce in this sort: holding his hand up to the sun, with a loud voice one crieth, "Il-ya-ou-ti," and striketh his breast; with like signs being promised safety, he giveth credit.

* From the collection of Richard Hakluyt. Baffin Land is the scene of the story. *For future reference as well as present study.*

Being among them at shore, the 4th of July, one of them, making a long oration, began to kindle a fire in this manner. He took a piece of a board, wherein was a hole half through; into that hole he puts the end of a round stick, like unto a bed staff, wetting the end thereof, and in the fashion of a turner with a piece of leather by his violent motion doth very speedily produce fire. Which done, with turfs he made a fire into which, with many words and strange gestures, he put divers things which we suppose to be a sacrifice. Myself and divers of my company standing by, they were desirous to have me go into the smoke; I willed *them* likewise to stand in the smoke, which they by no means would do. I then took one of them and thrust him into the smoke, and willed one of my company to tread out the fire, and to spurn it into the sea, which was done to show them that we did contemn their sorcery.

These people are very simple in all their conversation, but marvellous thievish, especially for iron, which they hold in great account. They began through our lenity to show their vile nature; they began to cut our cables, they cut away the Moonlight's boat from her stern, they cut our cloth where it lay to air, though we did carefully look unto it, they stole our oars, a boat's spear, a sword, with divers other things. Whereat the company and masters being grieved, for our better security desired me to dissolve this new friendship and to leave the company of these thievish miscreants. Whereupon there was a small cannon shot among them, which strange noise did sore amaze them, so that with speed they departed. Notwithstanding, their simplicity is such, that within ten hours after they came again to us to entreat peace; which being promised, we again fell into a great league. They brought us seal skins and salmon peel, but seeing iron, they could in nowise forbear

stealing; which, when I perceived it, did but minister unto me an occasion of laughter to see their simplicity. I willed that in no case they should be any more hardly used, but that our own company should be the more vigilant to keep their things, supposing it to be very hard in so short a time to make these people know their evils.

They eat all their meat raw, they live most upon fish, they drink salt water, and eat grass and ice with great delight. They are never out of the water, but live in the nature of fishes, but only when dead sleep taketh them; and then, under a warm rock, laying his boat upon the land, he lieth down to sleep.

Their weapons are all darts, but some of them have bow and arrows and slings. They make nets of the fin of a whale to take their fish withal; they do all their things very artfully, and it should seem that these simple, thievish islanders have war with those of the main, for many of them are sore wounded, which wounds they received upon the main land, as by signs they gave us to understand.

Note to the Teacher

This selection is introduced for future reference as well as for present study. Several exercises are based on the story, and these will necessitate a review. Further practical exercises on the model of those here given may easily be framed by the teacher. Some of them may be based on the foregoing extract, but others should follow, in connection with the ordinary lessons in reading, geography, or history. The reading books in common use contain excellent material for this study, the selections being especially valuable for such purposes because they are not associated in the pupil's mind with formal lessons in language.

The long extract from "Hiawatha" on pages 97–100 affords an opportunity for similar practice and should be used in the same way.

SECTION 30

Oral Exercise

Describe the way in which the savage made a fire in the presence of John Davis (p. 32).

Contrast it with the way in which a fire is made in your own home.

SECTION 31

Study of a Picture

Look carefully at the picture on page 35.

Study the picture.

Ask questions about it.

Try to express all that the picture has to tell you.

SECTION 32

Oral Exercise

A CONTRAST

Contrast the dress of the Arab rider with that of a policeman.

Try to find in another book some account of the Arabs and ask permission to read that account to the class.

Arab Horseman. By Schreyer

SECTION 33

Written Exercise

Use each of the following words in a question.

manned	signs	diligent	skill
canoes	ascended	wrestling	stature
habitation	labour	nimble	slender

You will find all the words in "Master John Davis in the Northern Seas" (Section 29).

SECTION 34

Written Questions

Write questions which these sentences answer: —

1. A squirrel has sharp teeth.
2. The chestnuts are ripe.
3. A spider has eight legs.
4. Tea is brought from China.
5. Sap begins to flow in the spring.
6. Cowslips are in bloom.
7. The oak leaf is notched.
8. The oranges are sweet.
9. An apple fell from the tree.
10. Flies can walk on the ceiling.
11. Oranges and lemons grow in Spain.

SECTION 35

To be Learned by Heart

TO-DAY

By Thomas Carlyle

So here hath been dawning
Another blue day;
Think, wilt thou let it
Slip useless away?

Out of Eternity
This new day is born;
Into Eternity,
At night, will return.

Behold it aforetime
No eye ever did;
So soon it forever
From all eyes is hid.

Here hath been dawning
Another blue day;
Think, wilt thou let it
Slip useless away?

SECTION 36

Written Exercise

A RULE FOR CAPITALS

You have copied and committed to memory many pieces of poetry. Have you observed that every line of poetry which you have copied began with a **capital letter?**

Here is a rule for you to remember: —

Every line of poetry should begin with a capital letter.

Write from memory the poem in Section 35. Remember your new rule.

SECTION 37

Rules

A group of words expressing a thought is called a sentence.

Every written sentence should begin with a capital letter.

Every line of poetry should begin with a capital letter.

All names of persons should begin with capital letters.

All initials should be followed by periods.

The names of the days of the week should begin with capital letters.

Every statement should end with a period.

Every question should end with an interrogation point.

SECTION 38

Written Exercise

ACCOUNT OF A DAY

Write, in order, a full account of what you did yesterday.

Remember the rules for the use of capital letters and marks of punctuation.

SECTION 39

Exercise for Study

THE SONG OF THE BROOK

I wind about, and in and out,
With here a blossom sailing,
With here and there a lusty trout,
And here and there a grayling.

And here and there a foamy flake
Upon me as I travel,
With many a silvery waterbreak
Above the golden gravel.

I slip, I slide, I gloom, I glance,
Among my skimming swallows;
I make the netted sunbeams dance
Against my sandy shallows.

And out again I curve and flow
To join the brimming river,
For men may come and men may go,
But I go on for ever. TENNYSON.

These four stanzas are from "The Song of the Brook," by Lord Tennyson, one of the most famous poets of the nineteenth century.

1. *Read the four stanzas.*

2. What do you know about brooks? Where have you seen one?

Ask your teacher to read Tennyson's "Song of the Brook" to you. Say in what ways Tennyson's brook is like your brook. Does your brook wind about? Do you find trout in your brook? What makes the foamy flake? Why is the gravel called golden?

3. What are "skimming swallows"? Why are they so called? What are "netted sunbeams"? "sandy shallows"? Why is the river called "the brimming river"?

4. *Learn the stanzas by heart; then write them from memory.*

5. The word "I" stands for the person who is speaking. Note that in this poem it is always written with a capital letter.

This is one of the rules which you must follow.

The word "I" should always be written with a capital letter.

SECTION 40

A Rule for Capitals

1. In March we find the willow catkin.
2. April showers bring forth May flowers.
3. June is the month of roses.
4. Water lilies float on the ponds in July.
5. In August the corn grows golden.
6. Asters, the star-flowers, bloom in September.
7. October is the month for nutting.
8. November winds blow the leaves from the trees.
9. Through December, January, and February the flowers are asleep in their warm earth-houses.

You have learned how to write the **names of persons.** You know that such names always begin with **capital letters.**

Read the sentences above.

1. Which words begin with capitals because they stand at the beginning of sentences?

Write these words in a column.

2. What other words begin with capitals?

Write them in a column.

3. Can you discover from this second column another use for capital letters?

Write the rule which you have made.

SECTION 41

WRITTEN EXERCISE

Here is an old rhyme which has been recited by children for many years: —

Thirty days hath September,
April, June, and November;
All the rest have thirty-one,
Excepting February alone,
Which has just eight and a score,
Till leap-year gives it one day more.

Copy the rhyme, then write it from memory.

SECTION 42

WRITTEN EXERCISE

1. *Write the names of the days of the week.*
2. *Write the names of the months.*
3. *Write the names of six holidays.*
4. *Answer, in written sentences, the following questions: —*

In what month do we celebrate the King's Birthday? Christmas? New Year's Day? What holiday do you like best? Why?

SECTION 43

Written Exercise

Copy the following sentences: —

The capital of England is London.

Coffee is brought from Arabia.

The ship sails for New York to-morrow.

England, *London*, *Arabia*, and *New York* are names of places. Each begins with a **capital letter.**

Learn: —

Names of places begin with capital letters.

SECTION 44

For Reading and Study

SUCCESSION OF THE FOUR SWEET MONTHS

First, April, she with mellow showers,
Opens the way for early flowers;
Then after her comes smiling May,
In a more rich and sweet array;
Next enters June, and brings us more
Gems, than those two that went before;
Then, lastly, July comes, and she
More wealth brings in than all those three.

Herrick.

Read these lines carefully and try to learn what they mean.

1. Which are the "four sweet months"?
2. How does the poet describe each of them?
3. Why are April showers called mellow showers? Name some of the early flowers that come in April and May. Why is May said to be smiling? What is her "rich and sweet array"? What gems does June bring us? What wealth is brought us by July?

SECTION 45

WRITTEN EXERCISE

Imagine that you are one of the months. Tell what you bring with you, what you do, and how you are liked.

SECTION 46

WRITTEN EXERCISE

Write ten statements or questions in each of which you use the name of one of the places in the following list: —

Asia, Glasgow, Manchester, England, Paris, China, Edinburgh, Germany, New Zealand, Siberia.

SECTION 47

Written Exercise

A FABLE

A hungry dog once found a large piece of meat. He was very glad to get it, you may be sure, for he had had nothing to eat for a long time. He seized the meat with his teeth and ran to find a quiet place where he might eat it all himself. On his way he crossed a plank which served as a bridge over a quiet brook. Down in the water he saw another dog with another piece of meat. So greedy was he that he opened his mouth, snapping at the piece of meat which belonged to the other dog, when behold! his own meat fell into the brook and was carried down the stream where he could not reach it. Too late he saw that the other dog was simply his own reflection. His greed had cost him his breakfast.

Read the fable.
Write it in your own words.

SECTION 48

Oral Exercise

READING A PICTURE

Look carefully at the picture on page 47.
Then tell all you can about —
The coach, the horses, the people on the coach, the **background** of the picture.

SECTION 49

Written Exercise

A DIARY

Do you know what a **diary** is?
It is a daily record of what happens.
Have you ever written a diary?

Try to write a diary, telling what you did each day of the past week.

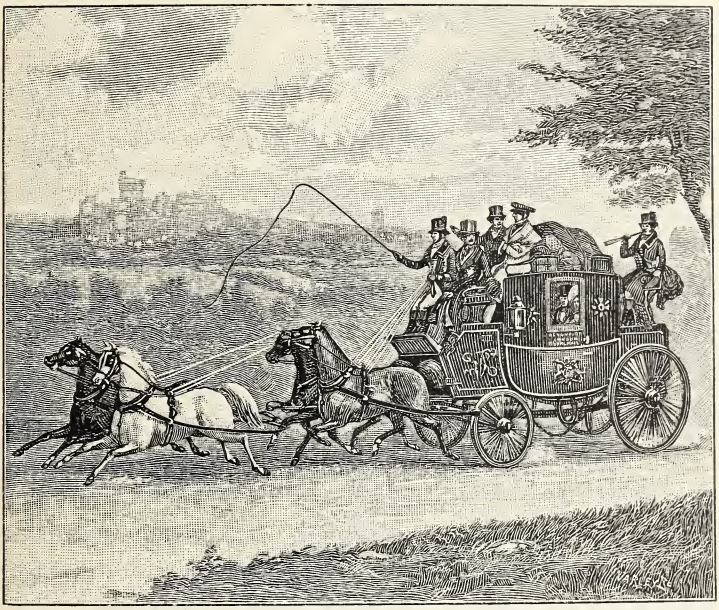
SECTION 50

For Reading and Study

LETTER WRITING

Every village, town, or city has its **post-office,** and every one who reads this book knows where the post-office is. Even in the smallest town it is a busy place. Nearly every passing train brings a mail bag, which is thrown out at the station. This bag is made of strong canvas; it is tied at the mouth with string and sealed with red wax. A man whose duty it is to carry the mail takes the bag from the station to the post-office. The postmaster sorts and distributes the contents, putting every letter in its proper place.

If the post-office is in a large city, the mail bags are many and full, and are carried from the station to the post-office in large mail vans, which are finely painted. An army of clerks is needed to sort and distribute the tons of letters which arrive



The Old Mail Coach. By Charles Hunt

every day. Machines are used to stamp and count the letters. The post-office is like a busy factory, with many men constantly coming and going.

The letters are taken from house to house by the postmen in blue and red uniform with brass buttons. A merry sound is the postman's knock.

It says, very plainly, "Here is a letter for you. You had better hurry and get it!"

Why are these letters so welcomed? Why are the post-offices so crowded and the mail vans so heavily loaded? Why are the little folded sheets of paper so carefully borne from town to town, from country to country?

"Ah!" you say, "I know why. The letters are *more* than folded squares of paper. They come from our friends to us, bearing messages. They tell us our friends' thoughts."

You are quite right. It is the thought in the letter that makes it so precious. The letter really enables us to talk to our friends who are far away. At least, we can send our messages to them in letters, and can receive theirs in return.

In old times there were no railroads to carry the mail, but coaches, drawn by prancing horses, rolled merrily into the towns, bringing letters as well as passengers. Letters came more slowly then. You may be sure they were warmly welcomed and eagerly read.

Can you imagine what would happen if no letters were sent from friend to friend, or if nobody knew how to write letters? If you can, you will soon discover why so many are written, and why everybody wants to learn how to write them.

Do you know how? Should you like to learn?

SECTION 51

Conversation

THE POST-OFFICE

Tell what you know about your post-office. Where is it? Describe the building. Who is post-master? Did you ever post a letter? How did you do it? Did you ever receive a letter? How did it come to you?

Who pays for building the post-office? Who pays the postman? Who pays the railways for carrying letters? Do you pay anything when you post a letter? Suppose you send a letter to Leeds or to Brighton. How far does it travel? How much does it cost? Who takes care of the letter on the way?

SECTION 52

Written Exercise

POSTAGE STAMPS

Write answers to the following questions: —

What is a postage stamp? What does it cost? By whom are the postage stamps made? Describe the different kinds of stamps which you have seen. What is a cancelled stamp? Why is it cancelled?

SECTION 53

Written Exercise

A LETTER

This letter was written by Mabel Hood, a little girl eight years old. She was staying at her summer home on the shores of a beautiful lake. She wrote the letter to her cousin, whose name was Dorothy, to tell her how she was spending the vacation.

Copy this letter carefully.

See if it obeys all the rules that you have learned about capital letters.

Keswick, Cumberland,
July 10, 1904.

Dear Dorothy,

Papa brought me your letter yesterday. I was glad to get it. We have been here two weeks. Every day is full of fun. We play down by the lake and dig in the sand.

The squirrels come to our door, and eat nuts from our hands. Kate and I scatter corn for them. Harold saw a rabbit in the woods yesterday. I think it is the one that ate up our lettuce. A bird has built a nest in a hollow tree near our house. Mamma says it is a woodpecker. A blackbird lives somewhere near us. I hear him every morning.

I wish you were here. Come as soon as you can.

Your loving cousin,

Mabel Hood.

SECTION 54

FOR CONVERSATION

Read Mabel's letter once more.
Tell what messages it carried to Dorothy.

SECTION 55

FOR STUDY

THE PARTS OF A LETTER

Every letter is written to **carry a message** from the writer to somebody else.

A letter should not only carry the message, but should also tell **by whom** it is written, **to whom** it is written, **when** it is written, and **where** it is written.

Study Mabel's letter in Section 53.

By whom was it written?
To whom was it written?
Where was it written?
When was it written?
What message did it carry?

It is customary to use a certain order in writing letters. By studying Mabel's letter you will learn the usual arrangement of the parts of a letter.

These parts are: —

1. **The Heading.**

Keswick, Cumberland,
July 10, 1904.

This tells **where** the letter was written, and **when** it was written.

2. The Salutation.

Dear Dorothy,

This shows **to whom** the letter was written. Sometimes the salutation is very dignified and formal, but in this letter it is informal and friendly.

3. The Body of the Letter.

This tells **the message.**

4. The Ending.

Your loving cousin,

This is a **polite** or **friendly phrase** which expresses the feeling of the writer toward the receiver of the letter, or shows the relation in which they stand to each other. In this case Mabel is Dorothy's cousin. A friend's letter might use the words, "Yours sincerely" or "Yours with love." A business letter might end with "Yours truly," or "Yours respectfully."

5. The Signature.

Mabel Hood.

This is the **name of the writer.**

SECTION 56

The Use of Titles

You have already learned that a person's name consists of his **Christian name** and his **family name** (p. 14). Besides these it is customary in writing, and often in speaking, to use a **title** when we refer to a person or address him.

Thus, John Smith's name is plain *John Smith;* but a letter written to him should be addressed to *Mr. John Smith*, or *John Smith, Esq.*, and his friends and acquaintances usually call him *Mr. Smith.*

If he were the captain of a company of soldiers, his title would be *Captain*, and he would be addressed as *Captain John Smith.* If he were a physician, he would be called *Dr. John Smith*, or *Dr. Smith*, or we might write his name *John Smith, Esq., M.D.*

These **titles,** and others like them, are **terms of respect** and **courteous address.** *Mr.* is used in addressing a man. *Mrs.* is the title of a married woman, and *Miss* is prefixed to the name of a woman who is unmarried. Mr. John Smith's wife is *Mrs. John Smith.* His daughter is *Miss Smith.* His son, if he is too young to be called *Mr.*, is *Master Smith.*

The titles *Mr.* and *Mrs.* are never written in full. *Esquire, Reverend, Doctor*, and military titles

are usually abbreviated. The same is also true of most titles that follow a person's name, as *M.D.* Other titles are frequently abbreviated in various ways, but it is best to write them out fully in letters and other documents addressed directly to a person.

Every title attached to a person's name should begin with a capital letter. If a title is abbreviated, it should be followed by a period.

A title that follows the name of a person is separated from it by a comma.

NOTE. — The titles *Master* and *Miss* are not followed by periods, since they are not abbreviations.

Study the following examples : —

Gen. Garfield was born in Ohio.

Dr. French is a cousin of the Rev. Oliver Brooks.

My father's name is John P. Snow, Junr.

Address your letter to Henry T. Barnes, Esq.

Dr. Winthrop's door-plate reads, "Charles Winthrop, M.D."

SECTION 57

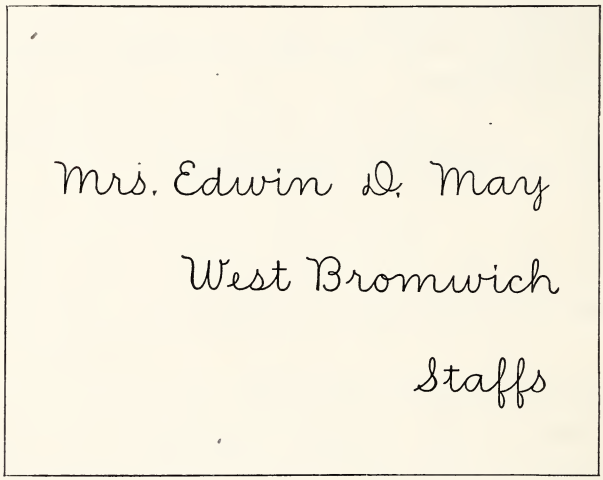
WRITTEN EXERCISE

Write the names and titles of ten persons of whom you have read or heard.

SECTION 58

How to Address an Envelope

Harold May's letter to his mother was sent in an envelope, upon which he wrote the **address.** Here is a picture of the envelope. In addressing envelopes you may use this as a pattern.



Copy the address of Harold's letter.

Address a letter to yourself.

Write the addresses of two persons whom you know.

In writing names and titles, remember what you have learned about the use of capitals and periods.

SECTION 59

Oral Exercise

STUDY OF A LETTER

Eyemouth, Berwick,
Feb. 14, 1905.

Dear Cousin Ted,

To-day is a holiday. It snows so hard that nobody can get to school. The drifts are three feet deep. We all are snow-bound, even papa, who could not plough through the drifts to the station.

I wish you were here. What fun we might have! The wind howls down the chimney, and the snow is heaped against the windows. This is just the time for games and books and toffy-making. Elsie promises to make some sweeties this evening. But the best fun will come when we get out into the snow and dig caves and make forts.

Jack Marlow has begun to learn Latin at school, and now he tries to put some Latin into everything he says. He'll get over that.

Dobbin is lame, and old Kate has to do all the work now. My white Leghorns are beauties. I am to have a garden next summer. Come and help me to take care of it. You must have a dull time living in the city.

Elsie says, "Tell Ted I had to tell you what to say." Perhaps that is true, and perhaps you can guess which parts of the letter are Elsie's.

Don't forget to come.

Your affectionate cousin,

George Elwyn.

Elsie wants me to write a postscript, but I'll do nothing of the sort. G.

Study George's letter to his cousin Ted.
See if it contains all the parts of a letter.

Where was it written?
When was it written?
To whom was it written?
What message does it bring Ted?
How does it end?
Who wrote it?

SECTION 60

For Study

THE DATE OF A LETTER

The **date** of an event is the time when the event occurs. Thus you may say, "Our cricket match will take place on the first of September," or "The date of our cricket match is September first." "The great snowstorm came last February," or "The date of the great snowstorm was February 15, 1905." In each case you are giving a **date.**

The **date of a letter** shows the time when it was written. The date should tell the **month,** the **day of the month,** and the **year.**

Find the dates in the letters in this book.

Observe the punctuation and arrangement of each line in the headings of the letters.

SECTION 61

For Study

HOW DATES ARE WRITTEN

For convenience in writing **dates,** we often shorten or **abbreviate** the name of the month.

Here are the **abbreviations** commonly used : —

Jan. = January	Aug. = August
Feb. = February	Sept. = September
Mar. = March	Oct. = October
Apr. = April	Nov. = November
	Dec. = December

May, *June*, and *July* should never be abbreviated; and it is better to write *March* and *April* in full, although the abbreviations given above are allowed.

Every abbreviation should be followed by a period.

The following dates are correctly written and punctuated : —

July 4, 1776.	Feb. 22, 1723.
Aug. 10, 1793.	Sept. 18, 1845.
June 18, 1815.	April 30, 1789.
Oct. 31, 1899.	Nov. 5, 1897.
Dec. 25, 1890.	March 4, 1896.
Jan. 9, 1875.	Oct. 20, 1863.

Copy these dates carefully.
Be sure to punctuate them correctly.

SECTION 62

WRITTEN EXERCISE

Write the date of your last birthday.

Write the date of to-morrow.

Write the date of last Christmas.

Write the dates of five events which you remember.

Write a sentence in which you name a holiday in the first month, giving its exact date.

Do the same for the third month; the fifth; the eighth; the ninth; the twelfth.

Write a sentence telling the date of the accession of King Edward.

SECTION 63

WRITTEN EXERCISE

Rewrite the following sentences, using abbreviations for the names of the months.

1. Shakespeare was born on April 23, 1564.
2. The shortest day falls on December 22.
3. New Year's Day comes on January 1.
4. September 4 will be a Thursday.
5. February 17 is Ash Wednesday.
6. Hallowe'en is celebrated on October 31.
7. Columbus discovered America on October 12, 1492.
8. Queen Alexandra was born on December 1, 1844.
9. The Duke of Wellington was buried on November 18, 1852.
10. April 23 is St. George's Day.

SECTION 64

For Reading and Telling

THE LION AND THE MOUSE

A little mouse, who was playing in the woods, carelessly ran so near a sleeping lion that she was caught beneath his heavy paw. The lion could easily have crushed her to death; but the mouse begged so piteously that he lifted his foot and set her free.

Not long after, the lion was caught in a hunter's net. He struggled to free himself, but every movement twisted the cords more tightly about him. He knew that he must lose his life if he could not escape before the hunters arrived. He roared frightfully and struggled wildly, but in vain. Just then a little mouse appeared, ran up across his broad shoulders, and whispered in his ear: "Keep quiet a moment, and I will set you free."

"You?" said the lion, "you tiny creature?"

"Yes, I," said the mouse; "just wait and see."

The lion lay quiet and helpless. The mouse began to gnaw the cords; first one and then another she cut with her tiny, sharp teeth.

"Now stretch yourself," she said to the lion.

With one great bound the lion freed himself from the net. "What can I do for you?" he cried, looking gratefully upon his tiny helper.

"Ah," said the mouse, "you do not remember? There was once a time when you saved *my* life."

Read this fable; then tell the story.
Question one another about the story.

SECTION 65

WRITTEN EXERCISE

Turn to "Master John Davis in the Northern Seas" (Section 29). After reading, close your book and write an account of the savages whom Davis met.

SECTION 66

STUDY OF A PICTURE

Turn to the picture of the Arab chief on page 35.

1. *Tell what you see in the picture.*
2. *Describe the horse.*
3. *Describe the rider.*
4. *Describe their surroundings.*
5. What can you learn from the picture about the dress and the habits of the Arab chief?

SECTION 67

WRITTEN EXERCISE

Write a note to your teacher, explaining why you were absent from school yesterday.

Make an envelope for your note, and write the address upon it.

SECTION 68

WRITTEN EXERCISE

Write a note to a friend, asking him to lend you a certain book. Tell him that you will take good care of the book and will return it to him next Monday.

SECTION 69

FOR STUDY

Mr. Newell lives in a large city, where postmen deliver letters at the homes or offices of the persons addressed. It is very necessary, in such cases, that the address should include the name of the street and the number of the house. Thus, —

Mr. John Eliot Newell
65 Richmond Street
Sheffield
Yorks

One should always take pains to write the address very plainly, so that it cannot be misunderstood by the clerks at the post-office or by the postmen. Letters are often delayed, or even fail to reach the persons for whom they are intended, merely because the address has been carelessly written.

SECTION 70

Addresses

Cut out ten oblong pieces of paper to represent envelopes. Upon each piece write one of the following addresses, as you would write it upon an envelope.

1. Your father's address.
2. Your teacher's address.
3. Your own address.
4. The address of William O. Pratt, who is a physician living at 224 Union Square, London, S.E.
5. Walter D. Hyde lives in Liverpool. His office is Room 49, in the Century Chambers.
6. H. W. Randolph owns a farm at Rockford, North Devon.
7. Miss Anna Dwight lives at the Hampshire Arms, Tenterden, Kent.
8. Frank Mortimer, Junior, has an office in the Phœnix Chambers, Strand, London, W.C.
9. Owen H. Hunt lives in Maynard Place, Dorchester, Dorset.
10. Mrs. John R. Brainerd lives in Lynn, at 13 Marlborough St.

The stamp is placed in the upper right-hand corner of the envelope. It should be fixed in its place neatly and accurately, with its edges parallel to those of the envelope.

Indicate the place for a stamp upon each envelope.

SECTION 71

Oral Exercise

THE HARE AND THE TORTOISE

A Fable

A hare one day met a tortoise who was plodding slowly along. "Ho, ho!" laughed the hare, "you are a slow and stupid fellow! What a long time it takes you to get anywhere!"

The tortoise laughed, too. "You are as swift as the wind, and a fine fellow as well. But stupid as I am, I can beat you in a race."

"Impossible!" cried the hare.

"Let us try," said the tortoise.

"What shall be our goal?" asked the hare.

"The old pine tree at the cross-roads," said the tortoise.

"Agreed," said the hare.

Away sped the hare. The tortoise plodded steadily along.

When the hare had run awhile at the top of his speed, he stopped a moment to nibble some clover. It tasted so good that he ate more and more. Then, being tired, he lay down for a nap.

The tortoise still plodded along, turning neither to the right nor to the left. When the lazy hare awoke and remembered the race, he sped to the pine tree at the cross-roads, only to find the patient tortoise there before him.

Some children are like the hare, and some are like the tortoise.

Read this fable; then tell it in your own words.

SECTION 72

For Conversation

The story which you have just read has told you something about the hare and the tortoise. What do you know about the hare? In what kind of places does it live? What do you know about its appearance? its size? its colour? its ears? eyes? legs? tail?

What can you tell of its habits? What does it eat? What kind of teeth must the hare have in order to eat such food? What kind of home does it make for itself? Is it fearless or timid? fleet or slow? wild or tame?

A great many stories are told about the hare. Perhaps you have read "Uncle Remus" and know about "Brer Rabbit."

Have you ever seen a tortoise? Where did you find it? What was it doing? What covering had it? How did it move about? Describe its head; its legs; its tail. What did it do when touched? What does the tortoise do when it is put into the water? Where does it like to stay? Is the tortoise timid or fearless? slow or swift? wild or tame?

How is the tortoise protected from its enemies?

Palm Trees

SECTION 73

Oral Exercise

Describe the palm trees in this picture. Compare them with any tree which you know well. Observe their height, their shape, their manner of branching. Look closely at the trunk. Is it like the trunk of any tree that you have seen?

If you have seen a palm tree, describe its leaves. Are they like those in the picture?

SECTION 74

Written Exercise

WEATHER PROVERBS FOR MARCH

Think what these proverbs mean; then write their meaning in your own words.

1. March comes in like a lamb and goes out like a lion.
2. March winds and April showers
   Bring forth May flowers.
3. In beginning or in end
   March its gifts will surely send.
4. A windy March and a rainy April make a beautiful May.
5. When March is like April, April will be like March.
6. March damp and warm
   Will do the farmer harm.
7. A dry March, wet April, and cool May
   Fill barn and cellar and bring much hay.
8. A bushel of March dust is worth a king's ransom.

For Conversation

Do you suppose that the men who first made these proverbs lived in the country, or in town? What was their occupation, probably? Why should they be interested in the weather? What had made them so "weather-wise"? Do you know any other proverbs that refer to the weather?

SECTION 75

Memory Exercise

Learn by heart : —

MARCH

The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth glitter,
The green field sleeps in the sun;
The oldest and youngest
Are at work with the strongest;
The cattle are grazing,
Their heads never raising;
There are forty feeding like one!

Like an army defeated
The snow hath retreated,
And now doth fare ill
On the top of the bare hill;
The ploughboy is whooping — anon — anon : *
There 's joy in the mountains;
There 's life in the fountains;
Small clouds are sailing,
Blue sky prevailing;
The rain is over and gone!

William Wordsworth was a poet who lived in the beautiful Lake Country. He loved out-of-door

* *Anon* is an old word for "immediately." Here it indicates that the ploughboy will soon be in the field and ready for work.

life, and one of his greatest pleasures was to walk in the fields and to climb the hills.

The poem on page 69 tells us what Wordsworth saw and heard as he walked near his home one March morning, after the long, cold winter.

Does the poem tell you anything about the poet's home? Does it show you what he enjoyed?

What does Wordsworth mean when he says

"There 's joy in the mountains;
There 's life in the fountains"?

SECTION 76

Oral Exercise

THE FOX AND THE GRAPES

A fox went out to walk early in the morning, one fine day in summer. By the side of the road he saw a tree. Beside the tree grew a beautiful vine, which had fastened itself to the sturdy boughs. The fox saw the purple grapes hanging from the vine, and wished to get some, for he was very fond of grapes. He jumped and jumped and jumped, but he could not reach even the lowest cluster.

"What do you think I care?" he said, as he went away disappointed. "Everybody knows that your old grapes are sour."

Read the story; then tell it.

Use the following phrases in sentences: —

Purple grapes; one fine day; sturdy boughs; lowest cluster.

SECTION 77

For Reading and Study

THE APOSTROPHE

We have already studied about the **marks of punctuation,** which do so much to make our thoughts plain to the people who read them.

You already know the **period** and the **interrogation point.** To-day you must learn about another little mark, which has a very long name. It is called the **apostrophe.**

Here are some sentences in which the apostrophe is used : —

I 'll do my very best.
You can't lift that heavy book.
Don't cry, little girl, don't cry.

Here are the same sentences written without the apostrophe : —

I will do my very best.
You cannot lift that heavy book.
Do not cry, little girl, do not cry.

1. *See if you can find the apostrophe.*
2. *Write the words which have the apostrophe.*
3. *Opposite each of these words write its meaning.*
Thus, — I 'll = I will.
4. *See if you can make a rule telling where the apostrophe is used.*

SECTION 78

For Study and Writing

CONTRACTIONS

In Section 77 you learned that the apostrophe is used in certain shortened forms like *I 'll, can't,* and *don't.* Such forms are called **contractions.**

They are chiefly used in conversation, but are often found in poetry, and in informal letters.

Here is a list of other common **contractions** in which the **apostrophe** must be used: —

e'er, ever;	don't, do not;
ne'er, never;	doesn't, does not;
I 'm, I am;	didn't, did not;
you 'll, you will;	I 've, I have;
ma'am, madam;	we 're, we are;
isn't, is not;	I 'd, I would;
aren't, are not;	I 'd, I had;
wasn't, was not;	there 's, there is;
weren't, were not;	it 's, it is;
hasn't, has not;	what 's, what is;
haven't, have not;	e'en, even;
hadn't, had not;	can't, cannot;
won't, will not;	sha'n't, shall not.

Write ten sentences, using contractions. Put the apostrophe in its proper place.

Read your sentences aloud, using both the contractions and the full forms.

SECTION 79

Oral Exercise

CONTRACTIONS

1. I 'm to be Queen o' the May, mother,
   I 'm to be Queen o' the May!
2. An honest man 's the noblest work of God.
3. A foot more light, a step more true,
   Ne'er from the heath-flower dashed the dew;
   E'en the slight harebell raised its head
   Elastic from her airy tread.
4. Where there 's a will there 's a way.

Read these passages and tell why the apostrophes are used in each.

Isn't is a contracted form of *is not.*

Aren't is a contracted form of *are not.*

Ain't is an incorrect form, which is sometimes used when the speaker means "am not," "is not," or "are not."

Avoid the use of "ain't."

Doesn't is a contraction of *does not.*

Don't is a contraction of *do not.*

Avoid the use of "don't" when "does not" or "doesn't" is required.

Observe your own speech, and correct these errors whenever they occur.

SECTION 80

LETTER WRITING

Robert Mayhew lives in Malta. He has never seen snowdrifts or built snow castles.

Imagine that you live in Scotland.

Write a letter to Robert, carefully describing your winter games.

Perhaps you will ask Robert to tell you about his home, his school, and his games in Malta.

SECTION 81

WRITTEN EXERCISE

Copy and learn: —

The year's at the spring,
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in his heaven —
All's right with the world.

Browning.

SECTION 82

Oral Exercise

THE CROW AND THE PITCHER

A thirsty crow one morning sought far and wide for water to quench his thirst. He flew north, south, east, and west. At last he found a long-necked pitcher which was partly filled with water. "Now, at last," he said, "I can have water to drink." But when he tried to drink, he found that he could not reach the water, it stood so low in the pitcher. He tried and tried in vain. At last a happy thought struck him. He found a pebble near by, brought it in his bill, and dropped it into the water. Then he flew to get another, and another, and another, dropping them into the pitcher, one by one. The water rose higher and higher with every pebble, until at last he could reach it easily. Then he drank his fill. Do you not think that he earned all that he drank? "Where there 's a will there 's a way."

Read this fable to yourself.

Close your book, and tell the story in your own words.

SECTION 83

Written Exercise

A LETTER

You are planning a picnic for next Saturday.

Write to a friend, inviting him to go and asking him to bring lunch.

SECTION 84

Oral Exercise

Give reasons for the use of the apostrophes and the capital letters in the following passages.

1. Little Boy Blue, come blow your horn,
   The sheep 's in the meadow, the cow 's in the corn.

2. O velvet bee, you 're a dusty fellow,
   You 've powdered your legs with gold.

3. Howe'er it be, it seems to me,
   'T is only noble to be good.

4. Is it raining, little flower?
   Be glad of rain.
   Too much sun would wither thee;
   'T will shine again.
   The clouds are very dark,
   'T is true;
   But right behind them
   Shines the blue.

SECTION 85

Written Exercise*

Describe how the savage used a fire-stick before John Davis (pp. 32, 33). Contrast the plan with the use of a match.

* This exercise should be corrected by the pupils during the lesson.

SECTION 86

Written Exercise

Copy this letter : —

At School,
Thursday, June 8, 1905.

My dear Mother,

We have just learned to read and write these verses, and I like them so well that I am copying them for you.

Hundreds of stars in the pretty sky,
Hundreds of shells on the shore together,
Hundreds of birds that go singing by,
Hundreds of bees in the sunny weather,
Hundreds of dewdrops to greet the dawn,
Hundreds of lambs in the purple clover,
Hundreds of butterflies on the lawn, —
But only one mother the wide world over.

Do you like them, too ?

Your loving son,

Ernest Smith.

Learn the verses by heart ; then write them from memory to carry home.

SECTION 87

Written Exercise

Write a note of thanks to your Uncle Horace, who sent you a bicycle yesterday as a birthday gift.

SECTION 88

For Reading and Study

Read the following passage from "The Ugly Duckling," by Hans Christian Andersen.

In a sunny spot stood a pleasant old farmhouse, circled all about with deep canals; and, from the walls down to the water's edge, grew great burdocks, so high that under the tallest of them a little child might stand upright. The spot was as wild as if it had been in the very centre of the thick wood.

In this snug retreat sat a duck upon her nest, watching for her young brood to hatch; but the pleasure she had felt at first was almost gone; she had begun to think it a wearisome task, for the little ones were so long in coming out of their shells, and she seldom had visitors. The other ducks liked much better to swim about in the canals than to climb the slippery banks, and sit under the burdock leaves to have a gossip with her. It was a long time to stay so much by herself.

At length, however, one shell cracked, and soon another; and from each came a living creature, that lifted its head and cried, "Peep, peep!"

"Quack, quack!" said the mother; and then they all tried to say it, too, as well as they could, as they looked all about them on every side at the tall, green leaves. Their mother allowed them to look about as much as they liked, because green is good for the eyes.

"What a great world it is, to be sure!" said the little ones, when they found how much more room they had than when they were in the eggshell.

What is described in the first paragraph of the passage from "The Ugly Duckling" on page 78?

What are you told about the farmhouse? Where did it stand? What grew near it? How tall were the burdocks?

What is described in the second paragraph? What does the paragraph tell you about the duck?

What does the third paragraph tell you? the fourth? the fifth?

SECTION 89

WRITTEN EXERCISE

Use in written sentences the words in the columns below. You have found them in "The Ugly Duckling."

Be sure that the sentences mean something to you, and express your thought clearly.

sunny	burdocks	visitors
pleasant	retreat	slippery
farmhouse	wearisome	allowed

SECTION 90

WRITTEN EXERCISE

Read again the selection from "The Ugly Duckling," in Section 88.

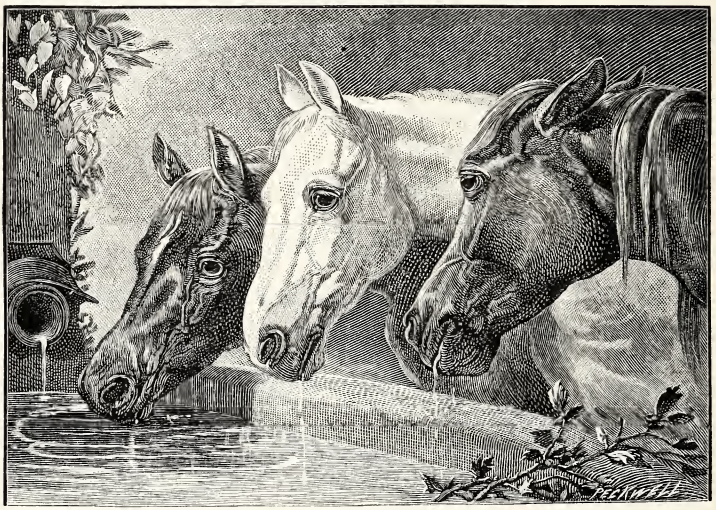
Write in your own words what you can remember.

Read to the class what you have written.

SECTION 91

Study of a Picture

Study the picture; then tell, in writing, all that you see in it.



Horses' Heads. By J. F. Herring

SECTION 92

Letter Writing

John Gray and George Welch are cousins. John lives at Oldtown, Devon; George at Boston, Lincolnshire. John writes to George, asking him to spend his summer vacation with him at Oldtown.

Write John's letter to George and George's reply.

SECTION 93

For Reading and Study

Study this story until you can read it well. Then read it aloud in the class, and talk it over.

KINDNESS TO ANIMALS

The wagon was heavily loaded with bars of iron. It looked too heavy for a single horse to draw. The patient creature had strained and tugged, until he succeeded in reaching the top of the hill. Now he must back the heavy load in at the open door of the barn.

"Back, Jim! back!" said the driver, pulling lightly at the reins.

The horse braced his fore feet and pushed, but the wagon did not move. The man got down from the seat, went to the back of the truck and pulled.

"Back!" he cried.

The horse strained every muscle.

"Back!" cried the driver again.

The wagon moved this time at least a foot. Once more the driver pulled and the horse pushed, together.

"Back!"

With the last command, the great horse shoved with all his might. There was a sound of splintering wood, and the wagon rolled back. Not a blow had been struck. Only gentle words had been spoken, and the horse had done the rest. The man went to the horse's head, took his nose in his hands, patted him between the eyes, and said: —

"Good old Jim! You did it, didn't you? I knew you would."

The horse rubbed his nose against the man's cheek.

SECTION 94

FOR CONVERSATION

WHAT ANIMALS DO FOR MAN

Everybody knows something about animals. Some of us have taken care of pet animals, — cats, dogs, hens, horses, or cows. We can easily tell what we do for them. We give them food, water, and shelter. Now let us ask what animals do for us.

1. HORSES. — Of what use is the horse to us? Name some kinds of work which he does for the farmer; for the merchant; for the carrier; for the traveller; for you.

What is a young horse called? How is he taught to work for us?

How should we take care of a horse? What does he need? How should we treat him? Can you give examples of kind treatment which you have seen?

2. DOGS. — What do you know about dogs? Have you a pet dog? Tell how he looks. Describe him so clearly that we should recognize him if we met him.

Of what use are dogs? Tell stories that show in what ways dogs are useful.

Do you know of what use the dog is to the shepherd? to travellers in the mountains? to carriers?

Write a list of some other animals which serve mankind.

SECTION 95

For Reading and Telling

THE BELL OF JUSTICE

In a village of Italy, years ago, a good king hung a bell in the market-place and covered it with a sheltering roof. Then, calling his people together, he told them what he had done. "This is the Bell of Justice," he said. "Whenever a wrong is done to any man, I will call the judges to make it right, — if he but rings the great bell in the square."

With so good and just a king the people of the village lived happily. The bell called the judge, whenever wrong was done, and he heard all complaints. After many years the bell-rope was worn away by use. It hung out of reach until some one, passing by, mended it with a wild vine.

Now it happened that a famous knight dwelt in the village. When he was young, he had many hounds and horses and spent his time in hunting and feasting, but when he became an old man he had no love for anything but gold. So he sold his hounds, gave up his rich gardens, and kept but one horse, that starved in the stable. At length he became so greedy and selfish that he grudged the poor horse his scanty food and turned him out to feed in the streets. The poor creature wandered about, — uncared for, unfed, and forsaken.

One summer afternoon, as the people dozed in their houses they heard the sound of the Bell of Justice. The judge hastened to the market-place, where the great bell was ringing. "Who hath been wronged?" he asked. But, reaching the belfry, he saw only the starving horse struggling to reach the vine which had been tied to the bell-rope.

"Ah!" said the judge, "the steed pleads his cause well. He has been forsaken by the master whom he served, and he asks for justice."

The people had gathered in the market-place, and among them the knight. The judge spoke gravely.

"Here came the steed who served his master well, yet who was abandoned and forgotten. He pleads for justice, and the law decrees that the man whom he served shall provide him with food and shelter, that he may abide in comfort."

The knight, ashamed, led home his faithful horse. The king approved the righteous judgment, — saying, "My bell indeed may be called the Bell of Justice. It pleads the cause even of the dumb, who cannot speak for themselves."

The story of "The Bell of Justice" is beautifully told by Longfellow in the poem called "The Bell of Atri." If you have a copy of Longfellow's poems, read this poem for yourself. If you do not own the book, ask your teacher to read the poem to you.

SECTION 96

Oral Exercise

Use, in sentences of your own, the following words, which you will find in "The Bell of Justice":—

Village, just, feasting, selfish, steed, gravely, abandoned, righteous, market-place, complaints, dwelt, forsaken, pleads, served, provide, approved, sheltering, famous, grudged, belfry, cause, justice, decrees, abide.

SECTION 97

For Reading and Study

Charles Kingsley was a well-known clergyman. He loved children, and wrote stories and poems for them. Some day you will read "Water Babies," the story which he wrote for his own children, and "Madam How and Lady Why," a book which tells in a charming way about the wonderful world in which we live.

Kingsley used to take long walks with his children. He had much to tell them about all that they saw. One day a child asked him to write a song for her. This poem was his reply.

A FAREWELL

My fairest child, I have no song to give you;
No lark could pipe to skies so dull and gray;
Yet, ere we part, one lesson I can leave you
For every day.

Be good, sweet maid, and let who will be clever;
Do noble things, not dream them, all day long:
And so make life, death, and that vast forever
One grand, sweet song.

Read the verses; then learn them by heart.

Clever means "quick-witted and skilful." Children sometimes use this word with another meaning, which is not the true one.

SECTION 98

For Review

RULES AND DEFINITIONS

The use of words is to express thought.

A group of words expressing a thought is called a sentence.

Sentences which tell or state a fact are called statements.

Every written statement should end with a period.

Every question should be followed by the interrogation point.

Every written sentence should begin with a capital letter.

Every line of poetry should begin with a capital letter.

All names of persons and of places should begin with capital letters.

All initials should be written in capitals and should be followed by periods.

Every title attached to a person's name should begin with a capital letter.

The names of the months and of the days of the week should begin with capital letters.

The word *I* stands for the person who is speaking; it should always be written with a capital letter.

Every abbreviation should be followed by a period.

The apostrophe is used in contractions to denote the omission of a letter or letters.

SECTIONS 99–119*

Miscellaneous Exercises

99. *Study the abbreviations in pages 54 and 55. Use them appropriately in written sentences.*

100. *Choose the story which you like best in your Reader and tell it to the class.*

101. *Find some short story in a book or paper which you have at home. Read it carefully, so that you can tell it to the class.*

102. *Describe something which you have at home, and ask the other pupils to guess its name from your description.*

103. *Describe some house which you have seen. Tell where it is situated. Describe its lawn or yard. Describe the shape, size, and general appearance of the house. What do you like about the house?*

104. *Draw the picture which is suggested to you by one of the following sentences.*

1. The old house, shaded by aged elms, stood far back from the street, as if keeping aloof from the hurrying crowd.

2. The wind blew a gale; the sleet hammered against the window. The venturesome traveller was blown along by the strength of the wind or fought hard to make way against it. Umbrellas were turned inside out in a twinkling and wrenched from the hands that strove to carry them.

* These sections are meant to furnish additional practice in the facts and principles set forth in Sections 1–98. Teachers who do not care for such practice at this point may go on with Section 120 at once, omitting Sections 99–119.

3. The oriole hung its nest from the end of the longest branch of the elm tree.

105. *Draw the fire-stick described in Section 29.*

106. *Write all the rules that you can remember for the use of capital letters.*

107. *Write from memory some poem which you have learned at home.*

108. *Tell, in writing, what each of the following articles is good for: —*

Wheat, leather, leaves, axe, cotton, gold, wood, knife, paper, snow, stone, jewel.

Remember to use capitals and marks of punctuation in their proper places.

109. *Learn this riddle; then write it from memory.*

WHO AM I?

My face is as round as yours, little girl,
  But I have no eyes to see.
My hands are busy the livelong day,
  As busy as they can be.
Sometimes I speak that you may know
  How fast the hours and minutes go.

MISS MITCHELL.

Write some other riddles that you know.

110. *Write ten sentences in which you use the names of places.*

Your sentences may be either questions or statements.

111. *Cut ten pieces of paper to represent envelopes and address each envelope as you choose.*

In each address you may use a title, and the abbreviation of the name of a county.

112. *Describe your walk to school.*

You may tell where your home is and what you see or pass on your way to school.

113. *Write full sentences telling some uses of the following things: —*

Knife, tongs, pencil, clock, chair, table, vase, lamp, hammer, curtain, pail, pitcher, cup, match, purse, umbrella.

114. *Write a note to your teacher telling her what you saw on your way to school this morning.*

115. *Describe a visit to a blacksmith's shop.*

116. *Describe some picture in your reading book. Choose a picture that you like, and tell what pleases you in the picture.*

117. *Write to your friend, Margaret King, living at Scranton, Essex, asking her to visit you. Tell her what there is of interest in your city for her to see and enjoy.*

118. *Describe some game which you like to play.*

119. *Fill the blanks in the following sentences: —*

1. I live in the city of ——, in the county of ——.
2. My home is in —— Street, near —— Street.
3. The capital of Scotland is ——.
4. —— is my favourite poet.
5. He was born in ——, ——.
6. —— discovered America.
7. —— was the first Norman ——.

After you have written your sentences, give reasons for your use of capital letters.

SECTION 120

For Study

QUOTATION MARKS

We have learned the use of the **period,** the **interrogation point,** and the **apostrophe** in making clear the sense of what we read. In this lesson we shall study other marks of punctuation, called **quotation marks.**

You will find such **quotation marks** in the following poem. By studying the poem you will discover their use.

"Lady Moon, Lady Moon, where are you roving?"
"Over the sea."
"Lady Moon, Lady Moon, whom are you loving?"
"All that love me."

"Are you not tired with rolling, and never
Resting to sleep?
Why look so pale and sad, as for ever
Wishing to weep?"

"Ask me not this, little child, if you love me;
You are too bold;
I must obey my dear Father above me
And do as I'm told."

Lord Houghton.

In this poem a child is talking with the moon.

Read the first question. Who asks it?

Copy the first question, carefully noting the marks of punctuation at the beginning and the end.

What is the reply? Who says "Over the sea"?

Copy the reply, noting every mark of punctuation.

What new marks of punctuation do you find? Where do you find them?

The marks which enclose the question are **quotation marks.** Those which enclose the reply are also **quotation marks.**

Find other quotation marks in the poem, and tell what they enclose.

The poem recites the exact words of a conversation between the moon and the child. If the quotation marks were omitted, we should find it hard to tell what part is the moon's and what part is the child's.

Whenever, in writing, the exact words of a person are used (or *quoted*), these words are enclosed in **quotation marks.** The quoted words are called a **direct quotation.**

SECTION 121

Written Exercise

Copy the poem on page 90 carefully, inserting all the quotation marks.

Write it correctly from memory.

SECTION 122

For Study

THE BABY

"Where did you come from, baby dear?"
"Out of the everywhere into the here."

"Where did you get your eyes so blue?"
"Out of the sky as I came through."

"What makes the light in them sparkle and spin?"
"Some of the starry spikes left in."

"Where did you get that little tear?"
"I found it waiting when I got here."

"What makes your forehead so smooth and high?"
"A soft hand stroked it as I went by."

"What makes your cheek like a warm white rose?"
"Something better than any one knows."

"Whence that three-cornered smile of bliss?"
"Three angels gave me at once a kiss."

"Where did you get that pearly ear?"
"God spoke, and it came out to hear."

"Where did you get those arms and hands?"
"Love made itself into hooks and bands."

"Feet, whence did you come, you darling things?"
"From the same box as the cherub's wings."

"How did they all just come to be you?"
"God thought about me, and so I grew."

"But how did you come to us, you dear?"
"God thought of you, and so I am here."

George MacDonald.

Read the poem on page 92.

The poet asks questions, and the baby replies.

Find the quotation marks, and tell why they are used.

What do they make plain to you?

SECTION 123

ORAL EXERCISE

CAPITALS IN QUOTATIONS

Find the quotations in the following sentences. Observe the first letter of every quotation.

1. King Alfred said, "While I have lived I have striven to live worthily."
2. You remember the old proverb, "Where there's a will there's a way."
3. A voice was heard through the forest, saying, "Behold your king!"
4. John called to me as I ran, saying, "I have your ball."
5. The fox went away, saying, "The grapes are sour."
6. Poor Richard says, "Lost time is never found again."
7. Up spoke our own little Mabel,
   Saying, "Father, who makes it snow?"

Learn this rule: —

The first word of every direct quotation should begin with a capital letter.

SECTION 124

ORAL EXERCISE

Make sentences in which you report the exact words of another pupil. Thus,—

John said, "I have lost my knife."
"I have found it," cried Robert.

SECTION 125

FOR STUDY

THE ANT AND THE GRASSHOPPER

One winter day a hungry grasshopper went to an ant to get something to eat. She knew that the ant had worked all the summer, and had stored away a good supply of food.

"Good morning, friend Ant," said the grasshopper.

"Good morning, neighbour Grasshopper," replied the ant.

"It is a cold morning," said the grasshopper.

"A very cold morning," answered the ant.

"I am very hungry," hinted the grasshopper.

"I am sorry," returned the ant.

Said the grasshopper, "I have no food."

"Why not?" asked the ant.

"I had no time to get any," replied the grasshopper.

"What did you do all the summer?" the ant asked.

"I sang all the summer," the grasshopper answered.

"Then you must dance all the winter," said the ant. "Those who will not work should not eat."

Read this fable; then close your book and tell it as well as you can.

SECTION 126

For Study

Study the fable in Section 125, and observe how the quotations are written.

First, every quotation in the fable begins with a **capital letter.**

Second, every quotation is included in **quotation marks.**

Third, every quotation is separated from the rest of the sentence by some **mark of punctuation.** Usually this mark is a **comma,** but when the quotation is a question, the **interrogation point** is used.

Study the fable until you can write every sentence correctly from dictation.

SECTION 127

Dictation Exercise

Write from dictation the conversation between the ant and the grasshopper from Section 125.

SECTION 128

Copy the story of "The Ant and the Grasshopper," omitting all marks of punctuation. Then close your book and see if you can insert the necessary punctuation marks in their proper places.

SECTION 129

Study of a Picture

The Helping Hand. By Renouf.

This picture has something to tell you. What do you see in it?

Tell all you can about —

1. The little girl.
2. The boat.
3. The boatman.
4. The sea.

See if you can tell a story that will fit the picture. Tell —

1. Who the little girl is.
2. What she is doing.
3. How she happened to go out in the boat.

SECTION 130

Written Exercise

Use the following words in sentences that tell something about winter.

chill	shiver	silvery
wind	brook	ice
snow	frosty	sleet
bleak	crystal	sparkling

SECTION 131

For Conversation

HIAWATHA'S SAILING

"Give me of your bark, O Birch tree!
Of your yellow bark, O Birch tree!
Growing by the rushing river,
Tall and stately in the valley!
I a light canoe will build me,
Build a swift Cheemaun for sailing,
That shall float upon the river,
Like a yellow leaf in autumn,
Like a yellow water-lily!
"Lay aside your cloak, O Birch tree!
Lay aside your white-skin wrapper,
For the summer-time is coming,
And the sun is warm in heaven,
And you need no white-skin wrapper!"

Thus aloud cried Hiawatha
In the solitary forest,
When the birds were singing gaily,
In the moon of leaves were singing,
And the Sun, from sleep awaking,
Started up and said, "Behold me!
Gheezis, the great Sun, behold me!"

And the tree with all its branches
Rustled in the breeze of morning,
Saying, with a sigh of patience,
"Take my cloak, O Hiawatha!"

With his knife the tree he girdled;
Just beneath its lowest branches,
Just above the roots, he cut it,
Till the sap came oozing outward;
Down the trunk, from top to bottom,
Sheer he cleft the bark asunder,
With a wooden wedge he raised it,
Stripped it from the trunk unbroken.

"Give me of your boughs, O Cedar!
Of your strong and pliant branches,
My canoe to make more steady,
Make more strong and firm beneath me!"

Through the summit of the cedar
Went a sound, a cry of horror,
Went a murmur of resistance;
But it whispered, bending downward,
"Take my boughs, O Hiawatha!"

Down he hewed the boughs of cedar,
Shaped them straightway to a framework,
Like two bows he formed and shaped them,
Like two bended bows together.

"Give me of your roots, O Tamarack!

Of your fibrous roots, O Larch tree!
My canoe to bind together.
So to bind the ends together
That the water may not enter,
That the river may not wet me!"
And the larch, with all its fibres,
Shivered in the air of morning,
Touched his forehead with its tassels,
Said, with one long sigh of sorrow,
"Take them all, O Hiawatha!"
From the earth he tore the fibres,
Tore the tough roots of the larch tree,
Closely sewed the bark together,
Bound it closely to the framework.
"Give me of your balm, O Fir tree!
Of your balsam and your resin,
So to close the seams together
That the water may not enter,
That the river may not wet me!"
And the fir tree, tall and sombre,
Sobbed through all its robes of darkness,
Rattled like a shore with pebbles,
Answered wailing, answered weeping,
"Take my balm, O Hiawatha!"
And he took the tears of balsam,
Took the resin of the fir tree,
Smeared therewith each seam and fissure,
Made each crevice safe from water.
"Give me of your quills, O Hedgehog!
I will make a necklace of them,
Make a girdle for my beauty,
And two stars to deck her bosom!"
From a hollow tree the hedgehog

With his sleepy eyes looked at him,
Shot his shining quills, like arrows,
Saying, with a drowsy murmur,
Through the tangle of his whiskers,
"Take my quills, O Hiawatha!"

From the ground the quills he gathered,
All the little shining arrows,
Stained them red and blue and yellow,
With the juice of roots and berries;
Into his canoe he wrought them,
Round its waist a shining girdle,
Round its bows a gleaming necklace,
On its breast two stars resplendent.

Thus the birch canoe was builded
In the valley, by the river,
In the bosom of the forest;
And the forest's life was in it,
All its mystery and its magic,
All the lightness of the birch tree,
All the toughness of the cedar,
All the larch's supple sinew;
And it floated on the river
Like a yellow leaf in autumn,
Like a yellow water-lily.

LONGFELLOW.

What does each tree give for the building of the canoe?

What virtue passes into the canoe from the birch? from the other trees?

What was the gift of the roots and the berries to the canoe?

How did Hiawatha decorate his canoe?

Learn the last eleven lines by heart.

SECTION 132

ORAL EXERCISE

In the selection from "Hiawatha" which you have just read, find the words and phrases which describe the following objects: —

River, bark, birch tree, canoe, leaf, water-lily, forest, sun, branches, roots of the larch tree, fir tree, tree from which the hedgehog looked, quills, arrows, necklace.

SECTION 133

Use in sentences the following words, which you will find in "Hiawatha's Sailing."

cedar	rustled	patient
cleft	pliant	resistance
summit	hewed	fibrous
fibres	balsam	resin
sombre	wailing	smeared
fissure	crevice	cradle
drowsy	deck	mystery
magic	supple	sinew

Your sentences may tell something about the objects named in the poem if you choose; but the exercise will be more helpful to you if you also use the words in sentences of your own that tell about other things.

SECTION 134

WRITTEN EXERCISE

Write an account of one of your pets. Tell —

1. What it is.
2. How it came to be yours.
3. How you take care of it.
4. What it can do.

SECTION 135

FOR CONVERSATION

A GAELIC LULLABY

Hush! the waves are rolling in,
White with foam, white with foam;
Father toils amid the din;
But baby sleeps at home.

Hush! the winds roar hoarse and deep, —
On they come, on they come!
Brother seeks the wandering sheep;
But baby sleeps at home.

Hush! the rain sweeps o'er the knowes,
Where they roam, where they roam;
Sister goes to seek the cows;
But baby sleeps at home.

A *lullaby* is a song which the mother sings to her baby as she rocks him to sleep. A *Gaelic* lullaby is one sung by a Gaelic mother, in the Scottish Highlands. The *knowes* are "knolls" or "low hills."

This lullaby contrasts the tumult of the storm with the quiet home where the baby is sheltered.

What scene is described in each stanza? What do the words make you see and hear?

SECTION 136

Read the Gaelic lullaby over and over, until you can recite it from memory.

SECTION 137

FOR READING AND TELLING

STORY OF A SCULPTOR

Bertel Thorwaldsen was a famous sculptor. He was born in Copenhagen, Denmark, in 1770. His father was a wood-carver, who made figure-heads for vessels, and little Bertel used to help him at his trade.

When the boy was eleven years old, his father sent him to a School of Fine Arts where he could receive free tuition. He learned very rapidly and at the end of six years won a prize.

The father was much pleased at his boy's success. "Now he can help me to make figure-heads," he said. But an artist, who saw that the boy's work was very promising,

begged him to keep the lad in school. The wood-carver consented, on condition that Bertel should help him whenever he could spare the time from his studies.

Bertel worked very hard and won medal after medal. He not only helped his father in wood-carving, but he began to carve figures in stone. At last he gained a prize which allowed him to study abroad for three years. He

went to Rome to study the beautiful statues there. After a few years, his statues became very famous. "Night" and "Morning" are two celebrated bas-reliefs which he modelled in 1813. Here are engravings which show you something of their beauty.

In 1819 Thorwaldsen was asked to design a monument to the memory of the Swiss Guards who were killed while defending the Tuileries in Paris in 1792. This happened during the French Revolution. The king, Louis XVI., had

taken refuge in the palace. The National Guards, who should have protected him, joined the mob and took part in the attack. But the gallant Swiss Guards remained faithful to their trust, and were killed while defending the king whose own soldiers had deserted him.

The Swiss people, proud of the valour and fidelity of their countrymen, made a subscription for a memorial to

the Guards. Thorwaldsen modelled for the memorial "The Lion of Lucerne," copied in the picture on the next page. It is cut out of the natural rock on the side of a low hill.

The wounded lion protects the French shield, even in the agony of death.

As you may well imagine, many a Swiss child looks with pride upon this lion, remembering the courage and fidelity which it commemorates. And you cannot doubt that each child hopes to become as faithful and as brave.

The Lion of Lucerne. By Thorwaldsen

SECTION 138

Oral Exercise

1. *Study the picture of the Lion of Lucerne. Try to see all that the artist meant to make the figure express.*

2. *Describe the picture as well as you can.*

SECTION 139

1. *Write a description of the Lion of Lucerne.*

2. *Write the story of the Swiss guards, in your own words.*

SECTION 140

For Study

OWNERSHIP OR POSSESSION

Mary owns a book. We speak of it as Mary's book. "Mary's book is full of pictures," Jane says. Frank owns a knife. "This is Frank's knife," we say.

In the following sentences are words which indicate ownership. Find them.

Shakespeare's birthplace was at Stratford-on-Avon.
I found Kate's apple.
Henry's book lies on the table.
William's paper is blotted.

In each of these sentences, look for some sign which is found only in the words which indicate ownership.

What sign do you find? You already know its name.

Ownership or **possession** is often shown in writing by adding an **apostrophe** and **s** to the name of the owner or owners. If the name of the owners ends in **s**, the **apostrophe only** is added. Thus, —

A boy owns a ball.	The boy's ball.
Two boys together own a ball.	The boys' ball.
The men own a horse.	The men's horse.
A man owns a horse.	A man's horse.
Mary owns a book.	Mary's book.
John owns a book.	John's book.

SECTION 141

Ownership or Possession

Mention five objects whose owners you know.

Use the owner's name in describing each of the objects.

Use these names in written sentences, indicating the ownership by the use of the apostrophe.

SECTION 142

Written Exercise

Write what you can remember about Thorwaldsen and his work.

SECTION 143

Memory Exercise

Learn by heart the old rhyme that follows: —

Monday's child is fair of face;
Tuesday's child is full of grace;
Wednesday's child is merry and glad;
Thursday's child is sour and sad;
Friday's child is loving and giving;
Saturday's child works hard for a living;
But the child that is born on the Sabbath day
Is gentle and loving and merry and gay.

Write the rhyme from memory.

SECTION 144

Oral Exercise

Explain the use of the apostrophe in each of the following sentences: —

1. It 's a long lane that has no turning.
2. Wellington's men were famous soldiers.
3. A cloud has hidden the moon's face from my sight.
4. 'T is November, and the winter is coming on.
5. Hannah 's at the window, binding shoes.
6. Whittier wrote "Skipper Ireson's Ride."
7. I 've travelled east, I 've travelled west.
8. Now that the winter 's gone, the earth hath lost
   Her snow-white robes.
9. Notes from the lark I 'll borrow.
10. My heart 's in the Highlands.
11. In a cowslip's bell I lie;
    There I couch when owls do cry,
    On the bat's back I do fly.

SECTION 145

Written Exercise

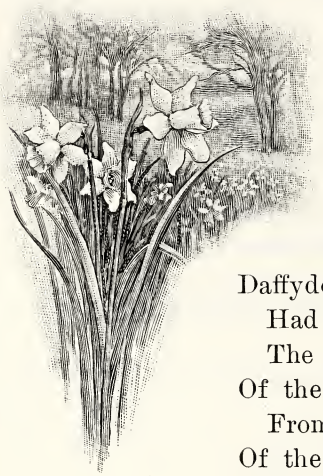
Use the words below in sentences to tell something about spring.

warm	buttercup	grass
soft	sap	dandelions
cowslip	blossoms	streams
green	skies	robin

SECTION 146

For Reading and Conversation

DAFFYDOWNDILLY



Daffydowndilly
Came up in the cold,
Through the brown mould,
Although the March breezes
Blew keen on her face,
Although the white snow
Lay on many a place.

Daffydowndilly
Had heard underground
The sweet rushing sound
Of the streams, as they broke
From their white winter chains,
Of the whistling spring winds
And the pattering rains.

"Now then," thought Daffy,
Deep down in her heart,
"It 's time I should start."
So she pushed her soft leaves
Through the hard frozen ground,
Quite up to the surface,
And then she looked round.

There was snow all about her,
Gray clouds overhead;
The trees all looked dead.
Then how do you think
Poor Daffydown felt,

When the sun would not shine
And the ice would not melt?

"Cold weather!" thought Daffy,
Still working away.
"The earth's hard to-day!
There's but a half-inch
Of my leaves to be seen,
And two-thirds of that
Is more yellow than green.

"I can't do much yet;
But I do what I can.
It's well I began!
For, unless I can manage
To lift up my head,
The people will think
That the Spring herself's dead."

So, little by little,
She brought her leaves out,
All clustered about;
And then her bright flowers
Began to unfold,
Till Daffy stood robed
In her spring green and gold.

O Daffydowndilly,
So brave and so true,
I wish all were like you!
So ready for duty
In all sorts of weather,
And loyal to courage
And duty together.

Miss Warner.

The poem on pages 110 and 111 describes a daffodil. Many children know the bright yellow blossom which lifts its head so early in the year, and is one of the most beautiful and most welcome signs of spring.

Describe the time when Daffydowndilly came.

What signs of spring had she heard underground ?

What were the "white winter chains" of the streams ?

What words in the poem describe the winds, the rains, and the sound of the storms ?

Why did Daffy think it was time for her to start ?

How did she make her way upward ?

What did she see ? How did she feel ? What did she say ?

How did Daffy look in her spring dress ?

SECTION 147

ORAL OR WRITTEN EXERCISE

Read Daffydowndilly over again. Then make sentences, using the following words so as to show that you understand their meaning : —

Mould, keen, rushing, sound, whistling winds, pattering rains, surface, overhead, manage, clustered, unfold, robed, duty, courage, loyal.

SECTION 148

Dictation Exercises

1. Daffydowndilly came up in the cold.
She had heard underground the sweet rushing sound of the streams.

2. "It 's time I should start," said Daffy.
She pushed her soft leaves through the hard frozen ground.

3. "This is cold weather," thought Daffy;
"The earth is hard to-day.
There 's but a half-inch of my leaves to be seen."

4. "I must do what I can," said Daffy.
"The people may think that the Spring herself is dead."

5. Daffydowndilly was brave and true.
I wish that all boys and girls were like her.

SECTION 149

Oral Exercise

Describe the daffodil, if you have seen the flower. If not, study the picture and see what you can learn from it.

Describe some other flower that blossoms in the spring.

You may tell where you find it and how you recognize its leaf and its blossoms. Then you may compare it with the daffodil.

SECTION 150

Oral Exercise

POSSESSION

Find, in the following passages, all the names which indicate possession.

1. My childhood's earliest thoughts are linked with thee.
The sight of thee calls back the robin's song.

2. Rip's story was soon told, for the whole twenty years had been to him as one night.

3. He had played for his lordship's levee,
He had played for her ladyship's whim,
Till the poor little head was heavy,
And the poor little brain would swim.

4. The sun does not shine for a few trees and flowers, but for the wide world's joy.

5. Till last by Philip's farm I flow,
To join the brimming river.

6. Far in the Northern Land,
By the wild Baltic's strand,
I, with my childish hand,
Tamed the gerfalcon.

7. Six spears' lengths from the entrance
Halted that deep array.

8. O Tiber! Father Tiber!
To whom the Romans pray,
A Roman's life, a Roman's arms,
Take thou in charge this day.

SECTION 151

For Study

Find in your reading book ten words which are written with the apostrophe in order to indicate ownership.

Copy the sentences in which you find such words.

SECTION 152

Written Exercise

Make a statement or ask a question about each of the following objects : —

Trees, birds, days, nights, fruits, squirrels, leaves, air, clothing, coal, flowers, house.

Think of trees as they appear in the autumn.

Write something that is true with regard to them at that season.

Ask a question about them.

Do the same for each of the objects named above.

SECTION 153

To be Learned by Heart

THE BAREFOOT BOY

(Extract)

Oh, for boyhood's time of June,
Crowding years in one brief moon,
When all things I heard or saw,
Me, their master, waited for.
I was rich in flowers and trees,
Humming-birds and honey-bees;
For my sport the squirrel played;
Plied the snouted mole his spade;
For my taste the blackberry cone
Purpled over hedge and stone;
Laughed the brook for my delight
Through the day and through the night,
Whispering at the garden wall,
Talked with me from fall to fall;
Mine the sand-rimmed pickerel pond;
Mine the walnut slopes beyond;
Mine on bending orchard trees
Apples of Hesperides!
Still, as my horizon grew,
Larger grew my riches too;
All the world I saw or knew,
Seemed a complex Chinese toy
Fashioned for a barefoot boy!

Whittier.

Talk about the poem.

Tell what you learn from it about the boyhood of the poet who wrote it.

SECTION 154

FOR STUDY

THE COMMA

One of the commonest **marks of punctuation** is the **comma.** You have seen it many times in books, but you have not yet learned its use. Like other marks of punctuation, it has helped you to understand the sentences which you have read.

Its use is to break up the sentences into parts, so as to make the meaning plainer.

There are many rules for the use of the **comma.** One simple rule you are ready to learn.

Observe the use of the comma in these examples:—

Mary, please lend me your book.
Come here, Frank, and let me brush your coat.
Friends, I come not here to talk.
Come to me, O ye children, for I hear you at your play.
Jack, there is your brother in the playground.

You will discover that each of these sentences is **addressed** to some person or persons named in the sentence. In every case the name of the **person addressed** is set off by **commas.** This is a common custom, and you can easily begin to practise it now.

Find sentences in your reading book which follow the custom which you have just observed.

SECTION 155

EXERCISE FOR DICTATION

Study the sentences which follow.

Observe the words or phrases which name the persons addressed. See how they follow the custom which you observed in Section 154.

1. Where are you going, my pretty maid?
2. Santa Claus, come down the chimney.
3. So now, pretty robin, you've come to my door.
4. Run, little Bess, and open the door for your father.
5. My fairest child, I have no song to give you.
6. Sing on, sweet thrush, upon the lifeless bough.
7. Boatman, do not tarry.
8. Guard thy lips, my child.
9. Will you buy a paper, sir?
10. Love thy mother, little one.
11. What is your purpose, my friend?
12. Lady Moon, where are you roving?

SECTION 156

FOR STUDY

THE HYPHEN

It often happens in writing that for lack of room a word has to be divided at the end of a line. Whenever a word is so divided, a small mark or sign called the **hyphen** (-) is used.

Find in this book words which are divided at the end of the line, and note the use of the hyphen in every such instance.

When a word is divided at the end of a line, that part of the word which remains on the line must be followed by a hyphen. The division must always be made between two syllables.

For example: — *walking* would be divided thus, *walk-ing*. *Company* might be divided thus, *com-pany* or *compa-ny*.

It is plain that you must know how to divide a word into syllables in order to know how to divide it at the end of the line. This you have doubtless already learned in your spelling lessons.

A word of one syllable is never divided.

SECTION 157

Written Exercise

Find in your reading book ten examples of words divided at the end of the line.

Copy them, showing the position of the hyphen in each word.

SECTION 158

Oral Exercise

Divide into syllables such words in the first paragraph of Section 29 as may be so divided.

Show how each word may be divided if it comes at the end of a line. If a word may be divided in more than one way, show all the right ways that you know.

SECTION 159

FOR STUDY

THE TREE

The Tree's early leaf buds were bursting their brown.
"Shall I take them away?" said the Frost, sweeping down.
"No, leave them alone
Till the blossoms have grown,"
Prayed the Tree, while he trembled from rootlet to crown.

The Tree bore his blossoms, and all the birds sung.
"Shall I take them away?" said the Wind as he swung.
"No, leave them alone
Till the berries have grown,"
Said the Tree, while his leaflets quivering hung.

The Tree bore his fruit in the midsummer glow.
Said the girl, "May I gather thy berries now?"
"Yes, all thou canst see, —
Take them; all are for thee,"
Said the Tree, while he bent down his laden boughs low.

BJÖRNSON.

Copy the poem carefully.

Explain the use of quotation marks and capitals.

Observe the quotation marks which indicate the question asked by the Frost in the first stanza.

In this case the quotation is a question. The interrogation point is a part of the written question and must be included in the quotation.

Remember this in copying quotations.

SECTION 160

WRITTEN EXERCISE

A RULE FOR QUOTATION MARKS

When the **title** of a book, lecture, story, or the like is mentioned in writing, it is usually regarded as a **quotation** and is enclosed in **quotation marks.**

Study the following examples: —

Dickens wrote "Dombey and Son."

I have just read "Treasure Island."

Have you ever read Miss Alcott's "Little Women"? It is a delightful book.

Rudyard Kipling's "Jungle Book" is in the library.

"Paradise Lost" was written by John Milton.

"The Vision of Sir Launfal" is an exquisite poem.

Hawthorne is the author of "Tanglewood Tales," a book which all girls and boys enjoy.

Write ten sentences in each of which you quote the title of some book or poem which you have read.

SECTION 161

STUDY OF A PICTURE

THE PET BIRD

The name of this picture is "The Pet Bird," but the artist means to show you something more than the canary.

Study the picture.

Tell all that you can about the children.

Tell all that you can about the room and its furniture.

"The Pet Bird" was painted by Meyer von Bremen, a German artist who lived from 1813 to 1886. He loved to paint pictures of children. Every one who likes children enjoys his pictures. You have perhaps seen copies of some of them.

The children whom you see in his pictures are German children, and the houses which he painted are German houses. Do you see anything in the dress of the children, or the furniture of the room, which is unlike our dress and our furniture?

SECTION 162

Written Conversation

1. You are in a bird-shop and wish to buy a canary.

2. You wish to buy a model engine when you are in a toy-shop.

Write the necessary conversations.

THE PET BIRD. BY MEYER VON BREMEN

SECTION 163

Study of a Poem

This poem is called "The Sandpiper." It was written by Celia Thaxter. You should read it carefully two or three times until you think you understand it.

Across the narrow beach we flit,
One little sandpiper and I,
And fast I gather, bit by bit,
The scattered driftwood bleached and dry.
The wild waves reach their hands for it,
The wild wind raves, the tide runs high,
As up and down the beach we flit, —
One little sandpiper and I.

Above our heads the sullen clouds
Scud black and swift across the sky;
Like silent ghosts in misty shrouds
Stand out the white lighthouses high.
Almost as far as eye can reach,
I see the close-reefed vessels fly,
As fast we flit along the beach, —
One little sandpiper and I.

I watch him as he skims along,
Uttering his sweet and mournful cry.
He starts not at my fitful song,
Or flash of fluttering drapery.
He has no thought of any wrong;
He scans me with a fearless eye.
Staunch friends are we, well tried and strong,
The little sandpiper and I.

Comrade, where wilt thou be to-night,
When the loosed storm breaks furiously?
My driftwood fire will burn so bright!
To what warm shelter canst thou fly?
I do not fear for thee, though wroth
The tempest rushes through the sky:
For are we not God's children both,
Thou, little sandpiper, and I?

Read the poem again and think of the place which it describes.

Find all the words or phrases which help you to see the beach and to feel the coming storm.

Read the poem again, thinking about the sandpiper. What does the poem tell you about him?

In the last stanza the poet tells you the thought which sustains her in the storm, and you learn the secret of her sympathy for the little sandpiper. What is the truth which she means to suggest?

SECTION 164

ORAL EXERCISE

OBSERVATION OF THE CANARY

Look at the canary closely, to see what he can do. Describe his movements. Are they slow or rapid? Does he move often or seldom? Does he walk or hop? Does he jump or fly?

What use does he make of his wings? How do they help him?

Observe the canary as he uses his bill. Is it hard or soft? long or short? pointed or blunt? stout or slender? What does he do with it? How is the bill suited to such work?

Observe the canary's foot. Describe it. Draw it. Look at it as it clasps the perch. How many toes has it in front? How many behind? What can the canary do with his feet?

Observe the canary when he drinks. Describe his movements in drinking.

Watch the bird while he dresses his feathers. What are his tools?

What does the canary eat? What does he drink?

Compare the canary with some other bird which you know well. In what ways are the birds alike? In what respects are they different?

SECTION 165

FOR STUDY

THE COMMA IN A SERIES

Read the following paragraph.

John Jones keeps a general shop. He sells butter, eggs, hammers, hooks, linen, cotton, small wares of all sorts, wash-tubs, stoves, carpets, and curtains. Everything that you want may be obtained at this convenient establishment.

In the second sentence of the paragraph you have just read, you find a long list of the articles which John Jones sells. Such a list of words is often called a **series.**

The name of every article in this **series** except the last is followed by a **comma.** You will find a similar **series of words** in each of the sentences which follow.

1. Here are cinnamon, cloves, allspice, and nutmeg for your pudding.
2. Have you your paper, pencil, book, and slate ?
3. Hurry, Joe! it is school time. Here are your coat, hat, and muffler.
4. The grocer sells sugar, tea, meal, flour, nuts, and raisins.
5. The carpenter uses hammer, nails, rule, saw, and plane.
6. I saw Grace, Ella, John, Julia, and Frank on their way to school.
7. Europe, Asia, Africa, and Australia are in the Eastern Hemisphere.

SECTION 166

Written Exercise

The rule for the use of the comma in a **series** applies to every word in the series except the last. This may have no mark of punctuation after it (as in the sixth and seventh examples in Section 165); but if it ends the sentence, it is of course

followed by that mark of punctuation which the meaning of the sentence requires.

See if you can find in your reading book, or elsewhere, sentences which contain a series of words.

Observe the punctuation in every such sentence.

Copy the sentences and bring them to school for discussion.

SECTION 167

Oral Exercise

What do you know about any of the things mentioned in the list below?

leather	horses	stone	flowers
corn	rivers	gold	children
money	treacle	iron	books

Think about these things; then tell the class what you think.

While studying your lesson, make notes to help you speak readily. Thus, —

NOTES ON LEATHER

1. Hide of animal.
2. Tanned.
3. Tough, strong, flexible.
4. Used for shoes, bags, trunks, straps, etc.

You need not read your notes aloud. Let them suggest to you the framework of what you wish to tell.

SECTION 168

For Study

Read over the lessons on Punctuation (pp. 22–25). Review what you have learned about punctuation and capitals.

SECTION 169

Dictation Exercise

Study the following passages. Observe the use of commas.

Be ready to write from dictation the passage which your teacher may select.

1. Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, gray rats, tawny rats,
Grave old plodders, gay young friskers,
Fathers, mothers, uncles, cousins,
Brothers, sisters, husbands, wives,
Followed the piper for their lives.

2. Hedge, ditch, meadow, field, and even the very paths and highways, are set thick with primroses.

3. Pepper, cloves, nutmeg, and cinnamon are found in tropical countries. Sugar-cane, wheat, oats, and potatoes are natives of the Temperate Zone.

SECTION 170

FOR STUDY

SENTENCES

Speech, oral or written, is always the **expression of thought,** for spoken or written **words** are nothing but **signs** to indicate what one is thinking.

The only use of the **sentence,** then, is to **express** some **thought** which one wishes to communicate to another.

You have already become familiar with the **sentence.** You speak in sentences, you read in sentences, and you have learned to write in sentences. You are ready now to learn more about them.

Here is a book on your desk.

Look at it, think about it, and speak your thought.

Perhaps you say: —

1. The book is large.
2. The book is red.
3. The book lies on the desk.
4. The book is covered with paper.
5. The book is a history.
6. The book is used by pupils who study history.

Every such expression of your thought is a **sentence.** You have, then, been expressing or stating your thought in words.

The statement or expression of a thought in words is called a sentence.

A sentence may be spoken or it may be written, but in either case its use is the same, — to express thought.

Think about some object in the room.
Make a sentence expressing your thought.

Thought should always precede speech. Be sure that you think before you speak or write.

SECTION 171

Written Exercise

Write sentences expressing your thought about —

Skating, fire-works, bicycles, marbles, robins, bees, snakes, dolls, mice.

Remember that your sentence is to tell your thought about the things mentioned, not about yourself.

"Skating is fine sport" tells about *skating*, but "I like skating" tells about *you.*

SECTION 172

Oral Exercise

WORDS IN SENTENCES

Think about every object named below, and tell your thought about each in a sentence.

star	leaves	sponge
trees	sugar	sheep
pencils	brook	wool
dolls	penny	shepherd
horses	toffy	lamp
pies	crow	wind
marbles	bridge	blacksmith
house	grass	sparks
leather	robin	sunset
nest	berries	poem

Make your sentences as interesting as you can.

SECTION 173

Oral Exercise

KINDS OF SENTENCES

Observe the sentences which follow : —

1. Where do cob nuts grow?
2. Cob nuts grow on trees.
3. Please tell me where cob nuts grow.
4. John, tell me where cob nuts grow.
5. What! Cob nuts really grow on trees!

The first sentence **asks a question**; the second **makes a statement**; the third **begs** or **entreats**; the fourth **commands**; the fifth **exclaims** in surprise.

1. *Make sentences which ask questions about your geography lesson.*
2. *Make sentences which ask questions in arithmetic.*
3. *Make sentences which ask questions about your last reading lesson.*
4. *Make five sentences which beg or entreat.*
5. *Make five sentences which express a command.*
6. *Make five sentences which exclaim in surprise, or fear, or anger.*

The sentences under No. 6, when written, should be followed by the exclamation point (!).

SECTION 174

Rules

1. An interrogative sentence asks a question.

2. A declarative sentence makes a statement.

3. An imperative sentence expresses a command or an entreaty.

4. An exclamatory sentence expresses some sudden emotion, as surprise, fear, impatience, or anger.

In speaking, our emotion or feeling is shown by the tone of our voice, but in writing this feeling is indicated by the exclamation point.

After studying this lesson, write it from memory.

SECTION 175

Exercise in Making Sentences

1. *Write one fact about each of the following objects.*

rose	bell	desk	umbrella	door
apple	vase	ball	picture	window

2. *Write a sentence about each of the following objects, telling the material of which it is made.*

chair	blackboard	window	spoon	shoes
curtain	schoolhouse	ring	pen	cup

3. *After writing these declarative sentences, try to change them, in the class, to interrogative sentences.*

SECTION 176

BEAUTIFUL THINGS

Beautiful faces are they that wear
The light of a pleasant spirit there,—
It matters little if dark or fair.

Beautiful hands are they that do
Work that is noble, good, and true;
Busy for others the long day through.

Beautiful feet are they that go
Swiftly to lighten another's woe,
Down darkest ways if God wills so.

Study these stanzas until their meaning is clear to you.

Observe the punctuation marks and prepare to write the stanzas from dictation.

SECTION 177

EXERCISE IN MAKING SENTENCES

1. *State the use of each of the following : —*

Cotton, wheat, sheep, cow, ship, wagon, mountain, river.

2. *Make sentences telling the colour of —*

Lemons, strawberries, leaves, the sky, the gentian, cherries, snow, grapes, lily, daisy, clover, aster, columbine.

SECTION 178

Use in sentences of your own these words and groups of words from "The Sandpiper" (pp. 124–125): —

1. raves
2. flit
3. comrade
4. tempest
5. driftwood
6. misty
7. skims
8. fitful
9. scans
10. The tide runs high.
11. A flash of fluttering drapery.
12. Staunch friends.
13. The wild waves reach their hands for it.

SECTION 179

ORAL EXERCISE

Tell in your own words what the poet and the sandpiper were doing on the beach.

SECTION 180

EXERCISE IN MAKING SENTENCES

Ask ten questions suggested by "Master John Davis in the Northern Seas" (Section 29).

You may write these interrogative sentences which you have made and bring them to the class for comment.

SECTION 181

INTERROGATIVE SENTENCES

Ask questions about each of the following: —

Shepherd, carpenter, mason, merchant, banker, lawyer, doctor, postman, grocer, baker.

Write the questions, using the proper marks of punctuation.

SECTION 182

INTERROGATIVE SENTENCES

Ask ten questions about things in the schoolroom.

Write the questions, using the proper marks of punctuation.

SECTION 183

Imperative Sentences

Find in your reading book ten sentences which express a command or an entreaty.

Copy them to read to the class.

You should observe the mark of punctuation at the end of each sentence.

Here is the rule:—

Imperative sentences are usually followed by a period.

SECTION 184

Oral Exercise

KINDS OF SENTENCES

Read the following sentences and tell whether they are interrogative, declarative, imperative, or exclamatory.

Observe the marks of punctuation in each sentence.

1. Dost thou love life? Then do not squander time, for that is the stuff life is made of.
2. Plough deep, while sluggards sleep.
3. He that goes a-borrowing, goes a-sorrowing.
4. God bless our native land.

5. A noble deed is a step toward God.
6. There 's many a slip 'twixt the cup and the lip.
7. Hail to the chief who in triumph advances!
8. Let him that thinketh he standeth, take heed lest he fall.
9. Be useful where thou livest.
10. Shine like the sun in every corner.
11. How beautiful is night!
12. The sea is a jovial comrade.
13. How dear to this heart are the scenes of my childhood!
14. Did Daniel Defoe write "Robinson Crusoe"?
15. Kind hearts are more than coronets.
16. Heaven is not reached at a single bound.
17. There 's a song in the air! There 's a star in the sky!
18. I met a little cottage girl.
19. Alexander sighed for more worlds to conquer.
20. Why does a rolling stone gather no moss?

SECTION 185

For Reading and Telling

ROSA BONHEUR

Rosa Bonheur was a French painter. She was born at Bordeaux, France, in 1822, and died in 1899.

Rosa was the eldest of four children. When she was only seven years old, her mother died. Her father, a poor drawing-master, went to live in Paris, where he worked hard for his family. He gave lessons in drawing and hired a woman to take care of the children.

Little Rosa ran wild. She gathered flowers in the wood and played in the fields. Her face was tanned, her hair was tangled, her clothing was odd and strange.

The father sent his motherless little girl to school that she might study writing and arithmetic. The well-dressed children teased her and laughed at her. Rosa did not dare to retort; but she drew comic pictures in which she made fun of her tormentors. Her pictures were discovered, and she was sent away from the school.

When Rosa returned from school she became her father's housekeeper. She took care of her brothers and sisters and learned to keep the little home in order. But what she liked best was to use her pencil. So she gathered the children about her and taught them to make sketches. She found some clay in a ditch, and with it she modelled beautiful figures.

The children made friends with the dogs and sheep in the fields near their home. They owned a goat which supplied them with milk. This goat they named Capricorn. They drew it again and again and modelled it in clay.

Rosa Bonheur became famous as a painter of animals. On page 140 you will find her portrait, copied from a painting by one of her friends. You may have seen some of her own pictures, — "Lions at Home," perhaps, or "The Horse Fair," or "Highland Cattle."

Even a child may learn from Rosa Bonheur's pictures that she loved animals, because her pictures help him to understand them and to love them better. You may be sure that she liked to be with them, that she knew their ways, and that she studied their life patiently as well as lovingly.

See what else you can learn about Rosa Bonheur and her pictures.

Rosa Bonheur. By Dubufe

SECTION 186

FOR CONVERSATION

What do you see in the picture on page 140? What do you like in the picture?

SECTION 187

WRITTEN EXERCISE

Write from memory what you have learned about Rosa Bonheur.

Before writing you may prepare notes, as in Section 167, page 128.

SECTION 188

ORAL EXERCISE

THE EXCLAMATION POINT

The **exclamation point** is sometimes used after a word or phrase expressing **fear, surprise, anger,** or other **emotion.**

In such cases the sentence itself ends with a period or interrogation point as the sense requires.

Study the examples that follow.

1. Hurrah! the foes are moving.

2. Ho, gallant nobles of the league! look that your arms be bright.

3. Ho, burghers of St. Genevieve ! keep watch and ward to-night.

4. Hallo, Mary ! where are you going ?

5. "Here's Martha, mother!" cried the two young Cratchits.

6. "Hurry ! There's such a goose, Martha!"

7. "Oh, Rip Van Winkle!" exclaimed two or three. "Oh, to be sure ! that's Rip Van Winkle yonder leaning against the tree."

8. A general shout burst from the bystanders: "A Tory ! a Tory! a spy ! a refugee ! Hustle him ! Away with him!"

9. "Welcome home again, old neighbour ! Where have you been these twenty long years ?"

10. But hark ! a rap comes gently at the door.

11. Thrice welcome, darling of the Spring !

12. Toll for the brave! the brave that are no more !

SECTION 189

ORAL EXERCISE

CAPITAL "O"

Study the sentences which follow.

Give a reason for the use of the exclamation point in each sentence.

Observe the word "O" which introduces the exclamatory phrases.

1. Sail on, O Ship of State !
   Sail on, O Union, strong and great !
2. Give me of your boughs, O Cedar !
   Take my boughs, O Hiawatha !

3. Break! break! break! on thy cold gray stones, O Sea!
4. O to be in England, now that April's there!

Here is the rule: —

The word "O," when consisting of a single letter, is always written as a capital.

SECTION 190

For Reading and Telling

MICHAEL ANGELO

A friend of Michael Angelo's watched the great artist at his work upon a statue which was nearly finished. Some time afterward he went again and found the sculptor still at work upon the same statue. The friend exclaimed, "You have been idle since I was here last. This figure was finished then."

"By no means," replied Michael Angelo. "I have softened this feature and brought out that muscle. I have given more expression to the lip and more energy to the eye."

"Well," said the friend, "but these are all trifles."

"It may be so," responded Angelo, "but trifles make perfection, and perfection is no trifle."

SECTION 191

Written Exercise

Write a recipe for making bread.

You can learn at home what materials are needed and what rules should be followed.

Read your recipe in the class, and compare it with those which the other children write.

If you prefer, you may write directions for playing some game instead of the recipe for bread.

In this exercise you will find abundant use for **imperative sentences.**

SECTION 192

For Conversation

THE GIANT

There came a giant to my door,
A giant fierce and strong;
His step was heavy on the floor,
His arms were ten yards long.
He scowled and frowned; he shook the ground;
I trembled through and through;
At length I looked him in the face
And cried, "Who cares for you?"

The mighty giant, as I spoke,
Grew pale and thin and small,
And through his body, as 'twere smoke,
I saw the sunshine fall.
His blood-red eyes turned blue as skies:—
"Is this," I cried, with growing pride,
"Is this the mighty foe?"

He sank before my earnest face,
He vanished quite away,

And left no shadow in his place
Between me and the day.
Such giants come to strike us dumb,
But, weak in every part,
They melt before the strong man's eyes,
And fly the true of heart.

CHARLES MACKAY.

Read the poem, and tell the story in your own words.

SECTION 193

STUDY OF A POEM

Describe the giant (*Section 192*) *as he first appeared.*

Describe the giant as he appears in the second stanza.

What caused the change in the giant's appearance?

Is this a true story? Why was it written?

A story which is told in order to teach some truth is called a parable.

The writer of this parable teaches his lesson in two ways: first by the story and then by the explanation. What is the truth that he tells?

Who are said to be able to conquer giants?

Name some giants that strong men have conquered.

SECTION 194

Written Conversation

You wish to engage a man to come on Thursday morning to work in your garden. You have neither spade nor hoe.

Write the conversation which might be held in engaging the man to do your work.

SECTION 195

For Reading and Telling

Dean Stanley tells this story about Sir William Napier, a famous general and author.

Sir William Napier once met a little girl, five years old, who was sobbing over a pitcher which she had broken. When he tried to comfort her, she asked him to mend the pitcher. He told her that he could not mend it, but that he would give her sixpence to buy a new one.

On looking in his purse, he found that he had no money to give the child. "I will bring you the sixpence to-morrow," he said. "Meet me here at this same hour." The child was comforted, and the officer went on his way.

When Sir William reached home, he found awaiting him an invitation from a friend which he greatly desired to accept, but his acceptance would have prevented him from meeting the little girl. He therefore declined the invitation, writing to his friend, "I could not disappoint the child, because she trusted in me."

SECTION 196

WRITTEN EXERCISE

Write the anecdote of Sir William Napier.
Try to tell the story so as to make the meaning clear.
Take care to use the punctuation marks correctly.

You may tell the story in your own words; but you should be sure that your own words are well chosen.

SECTION 197

SENTENCE-MAKING

1. *Tell one thing that you know about each person or place named in the following list.*

Oxford	Niagara	Nelson	Hiawatha
London	Columbus	Lincoln	Robinson Crusoe

2. *Write sentences telling what is true about each of the following objects in the Spring.*

flowers	leaves	birds	brooks	frogs
grass	air	trees	child	rain

SECTION 198

Write a question about each of the things named in the following list.

iron	oil	clay	lime	gold
coal	sugar	lead	salt	copper

Remember the marks of punctuation.

SECTION 199

To be Learned by Heart

Choose from the following pieces of poetry the one which you like best.

Learn it by heart and write it from memory.

1. Be not false, unkind, or cruel;
Banish evil words and strife;
Keep thy heart a temple holy;
Love the lovely, aid the lowly;
Thus shall each day be a jewel
Strung upon thy thread of life.

2. Howe'er it be, it seems to me,
'T is only noble to be good;
Kind hearts are more than coronets,
And simple faith than Norman blood.

Tennyson.

3. He prayeth best who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all.

Coleridge.

4. The bird that soars on highest wing
Builds on the ground her lowly nest;
And she that doth most sweetly sing
Sings in the shade when all things rest.
In lark and nightingale we see
What honour hath humility.

Montgomery.

SECTION 200

Exercise in Giving Directions *

One of the members of your class is a stranger in your town or city.

Tell him how to find his way from the schoolhouse to the post-office.

Your directions should be short and plain, and should say just what you mean.

Write on the blackboard the directions which you have given to your classmate.

SECTION 201

For Reading and Telling

SIR EDWIN LANDSEER

Edwin Landseer was one of the most famous artists of modern times. He lived from 1802 to 1873.

He was born in London. His father was an engraver whose work was much admired. His brother was also a famous engraver.

The lad learned to draw at a very early age. He loved to go out into the fields with his paper and pencil, and draw the trees and the animals he saw there. He drew so well that his friends soon began to be surprised at his work. If you ever visit the great museum at South Kensington,

* This exercise may be extended or varied indefinitely, according to the needs of the class. Such practice should help to cultivate accuracy in speech.

in London, you may still see some of the drawings which he made before he was eight years old.

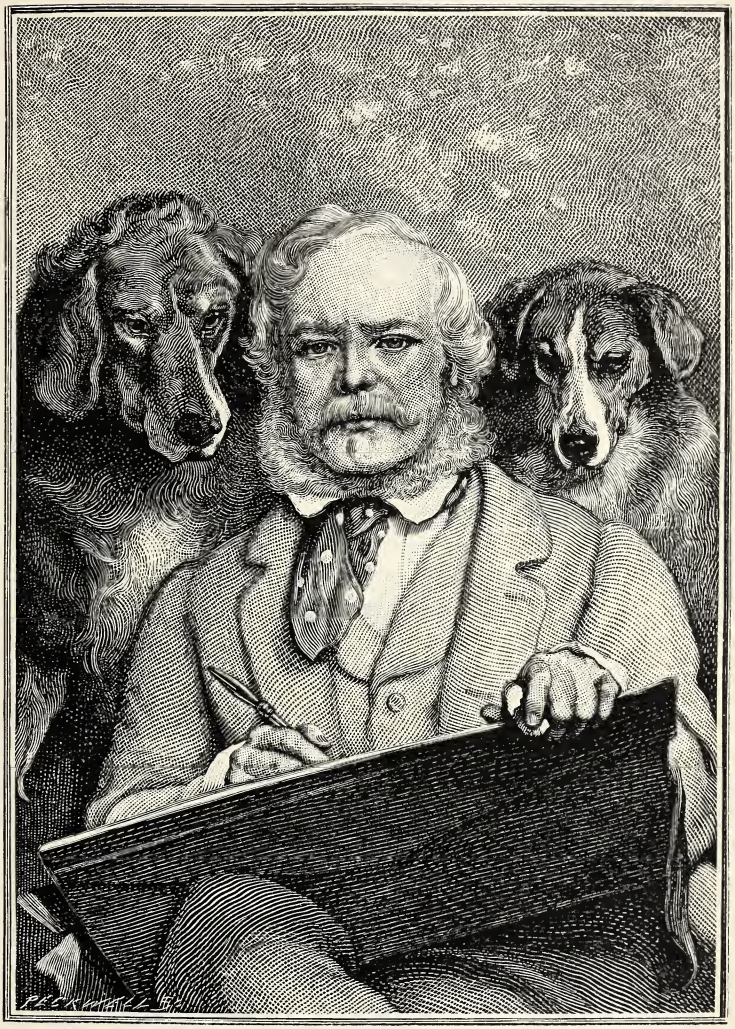
Whenever the boy went to walk, he took his sketch-book with him and told with his pencil what he saw. He liked best to sketch animals, and he went wherever he could find animals to sketch.

Young Landseer became the pupil of a famous painter, Benjamin Hayden. Hayden taught him to study the structure of the animals he painted, so that he might know the place and shape of every bone and muscle. But Landseer was not content with studying merely the bodies of the animals; he watched them as they moved about in the fields, played with one another, slept, or sought for food. He was their friend, and he understood them almost as if they could have spoken to him.

When Landseer was fifteen years old, he painted a picture of dogs fighting. Every one who saw it admired it, and it was sold at a good price. He painted dogs, sheep, and deer so that every one who studied his pictures went away with a real liking for the animals themselves. In the picture on page 151 Landseer represents himself as sketching, and his two dogs as looking over his shoulder at the sketch, as if they were judging whether it is good or bad. One hardly knows which to like more in the picture, the frank, open face of the artist with its clear eyes and noble brow, or the earnest, intelligent faces of the dogs who look over his shoulder.

You have doubtless seen other pictures by this same artist. In a later lesson you will study one of them. Perhaps you can bring others to the class.

You may sometimes see the artist's name written "Sir Edwin Landseer." Queen Victoria made him a knight with the title "Sir," because his work had been so well done.



THE CONNOISSEURS. BY LANDSEER

SECTION 202

Study of a Picture

"The Connoisseurs" was painted by Landseer.

Look up the word in your dictionary.

Who are the connoisseurs? Do they appear to be intelligent, or not? What do you suppose was the artist's thought in painting the picture?

Why are the dogs so deeply interested?

What does the picture tell you about the artist? about the dogs?

Write a description of the picture.

SECTION 203

Letter Writing

Warminster, Wilts,
May 3, 1905.

Dear Aunt Mary,

Have you a copy of Longfellow's poems that you can spare me for a few days? We haven't the book, I am sorry to say, and I need it in preparing my lessons.

You know boys are always needing something, and their aunts are always helping them. Perhaps you will let me be of use to you some day.

Your affectionate nephew,
George.

Write a reply to George's note.

SECTION 204

For Study

WISHING

Ring-ting! I wish I were a primrose,
A bright yellow primrose blowing in the spring!
The stooping bough above me,
The wandering bee to love me,
The fern and moss to creep across,
And the elm tree for our king!

Nay, — stay! I wish I were an elm tree,
A great lofty elm tree, with green leaves gay!
The winds would set them dancing,
The sun and moonshine glance in,
And birds would house among the boughs,
And sweetly sing.

Oh, no! I wish I were a robin, –
A robin, or a little wren, everywhere to go,
Through forest, field, or garden,
And ask no leave or pardon,
Till winter comes with icy thumbs
To ruffle up our wing!

Well, — tell! where should I fly to,
Where go sleep in the dark wood or dell?
Before the day was over,
Home must come the rover,
For mother's kiss, — sweeter this
Than any other thing.

William Allingham.

SECTION 205

For Conversation

WISHING

Primroses are fragrant blossoms that grow wild in the woods.

The poet represents the child as wishing. The rhymes which you find at the beginning of the poem are put in to make a pleasant jingle.

The first stanza makes a pretty picture of the pleasant things in the life of the primroses. The child fancies that the primroses must have a happy time, and he wishes that he might be a primrose, too.

The second stanza shows that he changes his mind. Now what does he wish to be? What are the pleasant things that he describes in the life of an elm tree?

In the third stanza we find the child changing his mind again. He wishes he were a robin redbreast, the bird which children know and love so well.

Study carefully the last two lines of this stanza. Should you have thought to say the same thing in the same way? The sound of this stanza is very pleasing. Read it aloud to yourself and see if it pleases you.

In the last stanza the child remembers something better yet, and now wishes to be what? Where now would he like to go? What is the sweetest thing after all for him?

Read this poem a great many times to yourself until you can read it well aloud. It is a musical poem, and it will sing itself to you after you know it well.

SECTION 206

Review of Rules and Definitions

Direct quotations are enclosed by quotation marks and separated from the rest of the sentence by a comma, interrogation point, or exclamation point.

The first word of every direct quotation begins with a capital letter. The title of a poem, book, lecture, or story is usually regarded as a quotation and enclosed in quotation marks.

Ownership or possession is often indicated by adding the apostrophe and *s* to the name of the owner or owners.

When the name of the owners ends in *s*, the apostrophe only is added.

The comma is used to break up the sentence into parts in order to make the meaning clear.

The name of a person addressed is set off by commas.

In a series of words, each separate part (except the last) is followed by a comma.

The hyphen is used to separate the syllables of a word. When a word is divided at the end of a line, that part of the word which remains on the line must be followed by a hyphen.

Sentences are declarative, interrogative, imperative, or exclamatory.

A declarative sentence makes a statement.

An interrogative sentence asks a question.

An imperative sentence expresses a command or an entreaty.

An exclamatory sentence expresses some sudden emotion.

Words, phrases, or sentences expressing fear, surprise, or other emotion, are often followed by an exclamation point.

The word *O*, when consisting of a single letter, is always written as a capital.

SECTIONS 207–211*

Letter Writing

207. Write to your friend Harry Eastman and ask him to spend next Saturday with you. Tell him that there is fine skating on the lake near your home. The snow has been swept off the ice, and everything is ready for the skaters.

208. You have had a sovereign given you to use in buying books.

Write to your teacher and ask him to suggest some good books for you to buy. Tell him what kind of books you like best.

209. The holidays are drawing near. Write to your cousin, Enoch Bryant, who is preparing for college, and ask him to spend the vacation with you. Tell him what you will do to make his stay a pleasant one.

210. You have received an invitation from a friend staying at Scarborough to spend two weeks with her at the sea-side.

Write accepting the invitation, and telling your friend that you expect to enjoy the visit very much.

211. Your father has just given you a new camera. Write to a friend making an appointment to go with him next Saturday to take a picture of the old church in a neighbouring village.

*Sections 207–224 are meant to furnish additional practice in the facts and principles set forth in preceding Sections. Teachers who do not care for such practice at this point may go on with Section 225 at once, omitting Sections 207–224.

SECTIONS 212–220

Dictation Exercises

212. No endeavour is in vain;
Its reward is in the doing,
And the rapture of pursuing
Is the prize the vanquished gain.

213. Whene'er a noble deed is wrought,
Whene'er is spoken a noble thought,
Our hearts in glad surprise
To higher levels rise.

214. Bear a lily in thy hand,
Gates of brass cannot withstand
One touch of that magic wand;
Bear through sorrow, wrong, and ruth,
In thy heart the dew of youth,
On thy lips the smile of truth.

215. The lonely pine on the mountain-top waves its sombre boughs, and cries, "Thou art my sun!" And the little meadow-violet lifts its cup of blue, and whispers with its perfumed breath, "Thou art my sun!" And the grain in a thousand fields rustles in the wind, and makes answer, "Thou art my sun!"

216. Lost, yesterday, somewhere between sunrise and sunset, two golden hours, each set with sixty diamond minutes. No reward offered, for they are gone for ever.

217. A man should never be ashamed to own that he has been in the wrong, which is but saying, in other words, that he is wiser to-day than he was yesterday.

218. A man should ask himself, "What good thing have I done this day?" The setting sun will carry with it a portion of his life.

219. If wisdom's ways you'd wisely seek,
Five things observe with care: —
Of whom you speak, to whom you speak,
And how, and when, and where.

220. Heaven is not reached at a single bound,
But we build the ladder by which we rise
From the lowly earth to the vaulted skies,
And we mount to its summit round by round.

I count this thing to be grandly true:
That a noble deed is a step toward God, —
Lifting the soul from the common clod
To a purer air and a broader view.

SECTIONS 221–224

Written Conversations

Write the necessary conversations in each of the following cases: —

221. You are at a florist's, where you wish to buy either a hyacinth or a primrose.

222. A boy rings your bell and asks if you want him to cut your grass.

223. You wish to buy some strawberries at a fruit store.

224. You are at a jeweller's, where you wish to buy a watch.

Part Second

SECTION 225

For Reading

If you study the **sentences** which express your thought, you will discover the kind of work which is done by the various words that you use.

Such study will help you to choose words wisely, to use them correctly, and to enjoy and appreciate good literature.

In the lessons which follow, we shall study

THE WORK WHICH WORDS DO.

SECTION 226

The Work of the Parts of a Sentence

Examine the following short sentences: —

1. Plants grow.
2. The fishes swim.
3. Hailstones fall thickly.
4. The cold winds blow.
5. Many ships sail.
6. Rivers flow.
7. Balls roll on the ground.
8. Lead sinks swiftly.

Study the first sentence: Plants grow.

The word *plants* shows you **what** grows. It **names** the things that you think about as growing. *Grow* **tells** what plants **do.**

Divide the other sentences into parts in the same way.

Find in every sentence the word which tells what something does.

You have divided each sentence into **two parts.** One part **names** what you are thinking about, the other part **tells something** about it.

In these sentences, then, you find two distinct sets of words, that is, two sets of workers. You have already begun to learn something about **the work which words do.**

SECTION 227

The Subject of the Sentence

Write a sentence about —

William Pitt, pine trees, schoolhouse, horses, Africa, Cuba, Germany.

Example: — William Pitt | was a great statesman.

Divide your sentences like the model, so that the name of the person or thing you have written about shall stand by itself.

This part of the sentence is the **subject.**

Find the subjects of all your sentences.

The part of a sentence which names that of which we think or speak or write, is called the subject.

SECTION 228

Divide the following sentences as in Section 227. Then name the subject of each sentence.

1. The maples are red.
2. The asters hang over the brook.
3. Skiddaw is in Cumberland.
4. A boy's whistle was a happy invention.
5. Chestnuts ripen in the autumn.
6. The lizard sleeps through the winter.
7. Bees carry pollen from flower to flower.
8. Indians used arrows as weapons.
9. Potatoes were first found in America.

SECTION 229

The Predicate of the Sentence

Study the following sentences.

1. *Find the subject of each.*
2. *Find what is said about the subject.*

1. The orioles build hanging nests.
2. Shepherds watched their flocks by night.
3. The lark sings at heaven's gate.
4. Longfellow wrote "The Village Blacksmith."

5. The clock strikes one.
6. Dinner comes at one o'clock.
7. The steed flew along the drawbridge.
8. The great gates swung upon their hinges.
9. The lights streamed through the western windows.
10. The general rode upon a black horse.

That part of a sentence which tells something about the subject, is called the predicate.

SECTION 230

Write sentences in which you tell something about each object named in the following list.

football	chestnuts	lions	oranges
rivers	wheat	tigers	butterflies
children	roses	books	iron
gold	violets	silver	camels

Read the predicate of each sentence.

SECTION 231

Oral Exercise

Find and name the subjects and the predicates in the sentences which follow : —

1. Primroses peeped from beneath the thorn tree.
2. The steamer glided away from the pier.
3. The child carried flowers in her hand.
4. The clerk worked at his desk.
5. The king gathered brave knights about him.

6. The hero forgot his own danger.
7. The rain beat against the window.
8. The bucket hung in the well.
9. The coral builds the islands of the sea.
10. The ships suddenly dashed against the rocks.
11. Every boy prizes his penknife.
12. The great fire roared up the chimney.
13. The robin sings in the rain.
14. A sleeping fox catches no poultry.
15. "The King of the Golden River" is a delightful story.

SECTION 232

BLACKBOARD EXERCISE

Divide each of the following sentences into the two groups of words which you call subject and predicate: —

1. The fleecy clouds sail slowly across the sky.
2. The quiet sheep nibble the grass in the pasture.
3. The runaway horse threw his rider.
4. Every word has a work to do.
5. The schoolroom door opens at nine o'clock.
6. The cottage has a thatched roof.
7. The cows stand knee-deep in the water.
8. Edgar Allan Poe wrote "The Raven."
9. Jack lost his ball this morning.
10. Frank has written his composition.
11. The sun rose under a cloud this morning.
12. The Frost looked forth one night.
13. The boy stood on the burning deck.

SECTION 233

In the following sentences the vertical lines separate the **subjects** from the **predicates.**

Read each sentence and select the subject and the predicate, remembering the definition of each.

1. The muscles of his brawny arms | are strong as iron bands.
2. Down the street ran | the merry children.
3. The schoolroom windows | looked out upon the playground.
4. The House of Commons | voted an address to the general.
5. A Newfoundland dog | is an intelligent animal.
6. The children of the village | shouted with joy at the sight of Rip Van Winkle.
7. The flock of wild geese | sailed high above our heads.
8. The children | are let loose from school.
9. Down came | the storm.
10. Quickly passed | the hours of that sunny day.

SECTION 234

Use each of the following words, or groups of words, as either the subject or the predicate of a sentence : —

The River Nile, the Indian Ocean, large trees, a heavy rain, grew by the river, are found in California, fell into a snowbank, ran past, discovered America, Longfellow, Mexico, is a weed.

SECTION 235

The Work of Words in a Sentence

You have already learned that each **word** in a sentence **has its own work** to do in the expression of thought.

The exercise that follows will make this important truth clearer to you.

Read the following sentence; then ask and answer the questions: —

Sue saw six slender saplings.

Who saw?	*Sue.*
What did Sue do?	*Saw.*
What did Sue see?	*Saplings.*
How many saplings did Sue see?	*Six.*
What kind of saplings did Sue see?	*Slender.*

What word tells you who saw?	*Sue.*
What word tells you what Sue did?	*Saw.*
What word tells you what Sue saw?	*Saplings.*
What word tells you how many saplings Sue saw?	*Six.*
What word tells you what kind of saplings Sue saw?	*Slender.*

What have you learned in asking and answering these questions?

SECTION 236

Copy and number these sentences : —

1. Ill news travels fast.
2. Money is a good servant.
3. A small spark makes a great fire.
4. A barking dog seldom bites.
5. Tall oaks from little acorns grow.

Enclose in curved lines the words, or groups of words, which answer the following questions : —

1. What word **names** that which you tell something about? What word tells what news **does ?** What word tells **what kind of** news it is that travels fast? What word tells **how** ill news travels ?

2. What word names what your thought is about? What word tells what money is ? What word tells what kind of servant ?

3. What word names that which you tell something about ? What word tells what a spark does ? What word describes spark ? What word names what the spark makes ? What word describes fire ?

4. What are you talking about in this sentence ? What word describes dog ? What word tells what the dog does ? What word tells when he does it ?

5. What word names that which grows ? What word tells what oaks do ? What words tell from what tall oaks grow ? What word describes oaks ? acorns?

Using the papers which you have written, tell what work each of the marked words has to do in the sentence.

SECTION 237

Study the following sentences.

Try to tell what work is done by every word in each sentence.

1. Little leaks sink great ships.
2. I know three happy children.
3. Jack found your tin whistle.
4. Mary wears blue ribbons.
5. Miss Meade teaches arithmetic.
6. Fortune favours the brave.
7. Ella sings sweetly.
8. Carl runs fast.
9. Edith found a woodpecker's nest.
10. Cæsar crossed the Rubicon.

SECTION 238

Study this old rhyme until you can write it from dictation or from memory: —

WEATHER SONG

When the weather is wet,
We must not fret.
When the weather is cold,
We must not scold.
When the weather is warm,
We must not storm, —
But be thankful together,
Whatever the weather.

Write the rhyme from memory.

SECTION 239

A Game of Names

There is a game which all children like. It is called "Guessing Names."

The player who is chosen to begin the game gives the first letter of the name of something in the room. Perhaps the letter is *T*. The other children try to think of something that has a name beginning with *T*. "Is it top?" "No." "Is it tin?" "No." "Is it tulip?" "No." "Is it table?" "Yes."

Sometimes the game is played in another way. One player describes something, and the others guess its name. "I am thinking of something round and red and good to eat. It grows in the garden." "Is it an apple?" "No." "Is it a cherry?" "No." "Is it a currant?" "Yes."

Suppose you play one of these games and write down all the names that are used in the guessing.

SECTION 240

Words Used as Names

In other lessons you have written your own names and the names of your classmates. Have you thought that **everything** which you know **has a name,** just as boys and girls have? These names are very convenient. We should find it hard to

talk without them. You will discover this if you play the game in which things are described without being named.

Try that game, — try to describe some articles of food without using their names. The other pupils will guess the name from your description.

You will find it difficult. Perhaps you cannot do it. But the attempt will help you to remember this : —

When we express our thoughts in language we must use words to name things.

Copy and learn : —

Some words are used as the names of objects.
All names are "nouns."

SECTION 241

Make lists of words which are used as names, — that is, as nouns. Head each list, "NOUNS."

1. Names of things in the room.
2. Names of articles of food.
3. Names of toys.
4. Names of fruits.
5. Names of flowers.
6. Names of trees.
7. Names of animals.
8. Names of articles of furniture.
9. Names of articles made of wood.

SECTION 242

NOUNS

Name something —

1. That unlocks a door.
2. That draws a wagon.
3. That gives out heat.
4. That gives cool shade.
5. That carries us over the water.
6. That keeps our hands warm.
7. That we live in.
8. That we ride in.
9. That tells time.
10. That keeps off the rain.

Name something that grows —

in a garden,	in a forest,
in a field,	in an orchard,
in a lake,	in the sea,
in a swamp,	by the roadside,
on tree trunks,	over old stone walls.

Write the names which you have used in this exercise. Use them as subjects of sentences.

SECTION 243

Find out the meaning of these words, which occur in the poem in Section 244.

Contradiction, decked, grave, gay, differ, compass, confute, stops, flute, monarch, pages.

SECTION 244

Copy the following riddle, observing the use of the apostrophe: —

A BOOK

I 'm a strange contradiction. I 'm new and I 'm old;
I 'm often in tatters, and oft decked with gold.
I 'm always in black, and I 'm always in white;
I 'm grave and I 'm gay, I am heavy and light.
In form, too, I differ, — I 'm thick and I 'm thin;
I 've no flesh and no bone, yet I 'm covered with skin.
I 've more points than the compass, more stops than the flute;
I sing without voice, without speaking confute.
I 'm English, I 'm German, I 'm French, and I 'm Dutch.
Some love me too fondly, some slight me too much.
I often die soon, though I sometimes live ages,
And no monarch alive has so many pages.

HANNAH MORE.

SECTION 245

Explain every contrast in the poem above.

How are books new and old, grave and gay, black and white? — and so on.

Prepare to write the rhyme from memory after study.

Many of the words in the rhyme are used with a double meaning. You must understand both meanings in order to get the point of the riddle.

Can you find some of these words and explain their meanings?

SECTION 246

Blackboard Exercise

Write nouns which have the same meanings as the following, which you will find in "Hiawatha's Sailing" (Section 131).

cloak	forest	moon (third stanza)
breeze	summit	fibres
sorrow	seams	robes
fissure	girdle	magic

SECTION 247

Words which Assert

You have learned (Sections 226–229) that every **sentence** contains a **subject** and a **predicate.**

The **subject** is that part of the sentence which **names** that of which we think, speak, or write. The **predicate** is that part of the sentence which **tells something** about the subject.

Study the sentences which follow: —

1. Kings reign.
2. Boys play.
3. The blackbirds chatter.
4. Children romp.
5. Leaves rustle.
6. Birds sing.
7. Balls roll.
8. Gulls scream.

In these sentences the **predicate** consists of a single word. This word **tells something** about the **subject.**

If you omit *reign* in reading the first sentence, your hearers may say, "Why did you not complete your sentence? What did you wish to say about kings?" The word *kings* does not **tell** anything.

We have described the work of such words as *reign* by saying that they **tell** something. It would be more exact to say that they **state,** or **assert** something. The sentence "Kings reign" may be called a **statement** or **assertion.**

SECTION 248

VERBS

In each of the sentences in Section 247 find a word which asserts something.

Learn: —

A word which can assert is a verb.

SECTION 249

Find, in the following sentences, words which you think are verbs: —

1. I slip, I slide, I gloom, I glance,
Among my skimming swallows;
I make the netted sunbeam dance
Against my sandy shallows.

2. Good actions ennoble us.

3. Man beholds the face, but God looks upon the heart. Man considers the actions, but God weighs the intentions.

4. She learned the luxury of doing good.

5. Mrs. Cratchit made the gravy hissing hot. Master Peter mashed the potatoes with incredible vigour. Miss Belinda sweetened up the apple-sauce. Martha dusted the plates. Bob took Tiny Tim beside him in a tiny corner at the table. The two young Cratchits set chairs for everybody, and, while they mounted guard at their own posts, crammed spoons into their mouths lest they should shriek for goose before their turn came to be helped.

SECTION 250

Verbs Expressing Action

Most **verbs** express **action,** as in the following sentences: —

1. Horses *run.*
2. Birds *fly.*
3. The train *moves.*
4. The boat *touched* the pier.
5. The boy *found* his book.
6. The child *thanked* his father.

In the passages in Section 249 find all the verbs which seem to you to express action.

In looking for such verbs, you should remember that actions are performed by the mind as well as by the body.

When you think, judge, consider, reason, love, fear, succeed, and fail, as well as when you are running, jumping, or playing, you are acting.

In making your lists, give careful attention to the meaning of the word. Get the sense of every sentence.

SECTION 251

Write from dictation: —

THE COURAGEOUS TRAVELLERS

A gentleman who had travelled in Africa told his friends that he and his servant once made fifty Arabs run. All who heard the story were amazed.

"How did you manage it?" asked one.

"O, it was nothing very wonderful," replied the traveller. "We ran, and they ran after us."

SECTION 252

BROKEN QUOTATIONS

It often happens that a **quotation** is **broken** in two by the insertion of words which are not themselves quoted.

In the following extract from "Alice in Wonderland" you will find several **broken quotations.**

Read "The Mad Tea Party" (pp. 176, 177), —first for the story, and again to find the broken quotations. Notice how these are written.

Find the quotations in each paragraph, and tell whether they are broken or entire.

THE MAD TEA PARTY

(Alice, the Hatter, the Dormouse, and the March Hare)

1. "Suppose we change the subject," the March Hare interrupted. "I vote the young lady tells us a story."

2. "I'm afraid I don't know one," said Alice, rather alarmed at the proposal.

3. "Then the Dormouse shall," they both cried. "Wake up, Dormouse!" And they pinched it on both sides at once.

4. The Dormouse slowly opened his eyes. "I was n't asleep," he said in a hoarse, feeble voice. "I heard every word you were saying."

5. "Tell us a story," said the March Hare.

6. "Yes, please do," pleaded Alice.

7. "And be quick about it," added the Hatter, "or you 'll be asleep again before it is done."

8. "Once upon a time there were three little sisters," the Dormouse began in a great hurry; "and their names were Elsie, Lucie, and Tillie; and they lived at the bottom of a well."

9. "What did they live on?" said Alice, who always took a great interest in questions of eating and drinking.

10. "They lived on treacle," said the Dormouse, after thinking a minute or two.

11. "They could n't have done that, you know," Alice gently remarked, "for they would have been ill."

12. "So they were," said the Dormouse, "*very* ill."

13. Alice tried a little to fancy to herself what such an extraordinary way of living would be like, but it puzzled her too much, so she went on: "But why did they live at the bottom of a well?"

14. "Take some more tea," the March Hare said to Alice very earnestly.

15. "I've had nothing yet," Alice replied in an offended tone, "so I can't take *more*."

16. "You mean, you can't take less," said the Hatter; "for it's very easy to take more than nothing."

SECTION 253

Copy all the paragraphs in Section 252 that contain broken quotations.

SECTION 254

Read the following rhyme to yourself, so that you may read it aloud easily.

Study the rhyme, to discover what work is done by the italicized words.

What does *his* stand for in the second line? What does *he* stand for in the third line? — and so on.

ADVICE

There was once a pretty chicken,
But *his* friends were very few,
For *he* thought that there was nothing
In the world but what *he* knew.

So *he* always in the farmyard
Had a very forward way,
Telling all the hens and turkeys
What *they* ought to do and say.
"Mrs. Goose," *he* said, "*I* wonder
That *your* goslings *you* should let
Go out paddling in the water;
It will kill *them* to get wet.

"And *I* wish, *my* old Aunt Dorking,"
He began to *her* one day,
"That *you* would n't sit all summer
In *your* nest upon the hay;
Won't *you* come out to the meadow,
Where the grass with seeds is filled?"

"If *I* should," said Mrs. Dorking,
"Then *my* eggs would get all chilled."
"No, *they* won't," replied the chicken;
"And no matter if *they* do.
Eggs are really good for nothing.
What 's an egg to *me* or *you?*"

"What 's an egg?" said Mrs. Dorking,
"Can it be *you* do not know?
You yourself were in an eggshell
Just a little month ago,—
And if kind wings had not warmed *you*,
You would not be out to-day,
Telling hens, and geese, and turkeys
What *they* ought to do or say!"

To be very wise and show it,
Is a pleasant thing, no doubt;
But when young folks talk to old folks,
They should know what *they*'re about.

SECTION 255

If you try to read the rhyme in Section 254, using, in the place of the italicized words, the **nouns for which they stand,** you will find yourself making very awkward sentences. Thus, —

There was once a pretty chicken,
But the chicken's friends were very few,
For the chicken thought that there was nothing
In the world but what the chicken knew.

Not only are such lines as these awkward, but they are very confusing, as you will discover if you continue your experiment. You will find it very difficult to make the meaning of the story plain to your hearers, if you read it aloud in its changed form.

The italicized words, then, are of great importance to us in expressing our thoughts. They enable us to avoid the awkward and puzzling repetition of nouns, and thus they make our speech both clearer and more direct. Such words **stand for nouns,** though they do not name objects as nouns do.

A word which is used instead of a noun is called a pronoun. It stands for, but does not name, the person or thing which the noun names.

Read the rhyme again, mentioning all the pronouns.

SECTION 256

Find the pronouns in the following passages : —

1. The flying spider climbs upon a post or tree and spins a little thread which floats off upon the air. As soon as he makes enough of it to carry him, he floats off with it on the breeze, and in that way he travels through the air by wings of his own making.

2. I have a squirrel that lives in my study wall. He is on the lookout for the apples which I put for the little rabbit that lives under the floor, and he often gets them.

3. Dear little blossoms down under the snow,
   You must be weary of winter, I know.

4. " Will you walk into my parlour ? "
   Said the spider to the fly.

SECTION 257

Oral Exercise

Find the pronouns in the following passages, and tell the noun for which each pronoun stands : —

1. A great elm tree spread its broad branches over the homestead.

2. He spoke not a word, but went straight to his work,
   And filled all the stockings.

3. The frugal snail, with forecast of repose,
   Carries his house with him where'er he goes.

4. The blossoms drifted at our feet,
   The orchard birds sang clear.

5. Sleep, baby, sleep!
Thy father's watching the sheep,
Thy mother's shaking the dreamland tree,
And down drops a little dream for thee,
Sleep, baby, sleep!

6. Little Bell sat down beneath the rocks,
Tossed aside her gleaming golden locks.

7. The wind, wife, the wind! how it blows, how it blows!
It grips the latch, it shakes the house, it whistles, it screams, it crows,
It dashes on the window-pane, then rushes off with a cry, —
You scarce can hear your own loud voice, it clatters so loud and high.

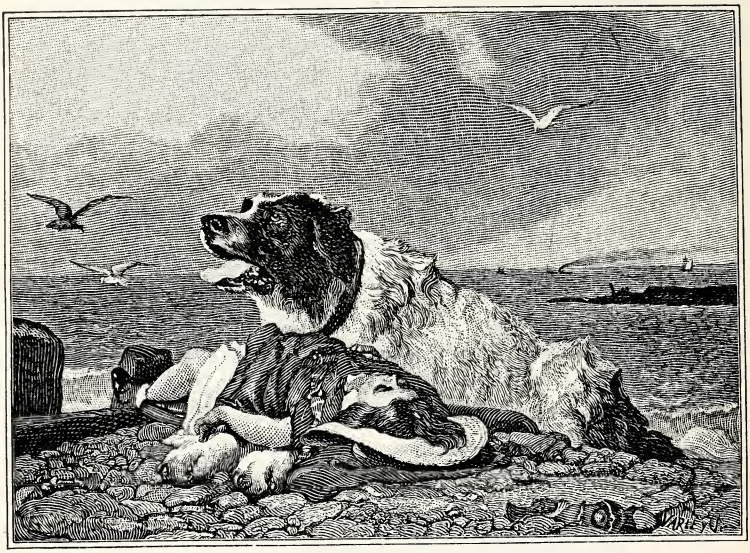
8. Fishes glided to and fro in the depths of the lake, waterweeds grew along the margin, and trees and hills had seen their reflected image in the broad, peaceful mirror.

9. The cottage homes of England!
By thousands on her plains,
They are smiling o'er the silvery brooks,
And round the hamlets' fanes.
Through glowing orchards forth they peep,
Each from its nook of leaves;
And fearless there the lowly sleep,
As the bird beneath their eaves.

10. Build thee more stately mansions, O my soul,
As the swift seasons roll!
Leave thy low vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea!

SECTION 258

STUDY OF A PICTURE



SAVED. BY LANDSEER

Here is a copy of a well-known picture which was painted by Landseer.

Study the picture and tell —

1. What you see in it.
2. The story which it tells you.

SECTION 259

Write a description of the picture which you have just studied.

SECTION 260

Written Exercise

Tell how Hiawatha built his canoe (Section 131), showing what he did with the birch-bark, cedar boughs, tamarack roots, the resin of the fir, and the quills of the hedge-hog.

Can you make a drawing of the finished canoe?

SECTION 261

Study of a Picture

Here is a copy of a very famous picture. It represents the child of an English king of the Stuart family and is known as "Baby Stuart."

1. What do you like about the picture?

2. After studying the picture and talking about it, you may write a description of some baby that you know. You should tell his age, and his Christian name; what he likes to do, and what you can do for him.

Baby Stuart. By Van Dyck

SECTION 262

1. *Relate an anecdote about some child.*

The anecdote should recite something interesting which the child has said or done. It should be told as simply and naturally as if you were talking to a friend.

2. *Write your anecdote.*

You should be careful to arrange your story in an orderly way and to write it neatly and plainly.

SECTION 263

STUDY OF A POEM

This poem was written by Sir Walter Scott, some of whose stories you have doubtless read and enjoyed.

Read the Lullaby.

1. What does it tell you about the life of the people whom it describes ?
2. What does it show you about the feeling of the singer ?

Learn the poem by heart.

LULLABY OF AN INFANT CHIEF

O, hush thee, my baby, thy sire was a knight,
Thy mother a lady both lovely and bright;
The woods and the glens from the tower which we see,
They all are belonging, dear baby, to thee.

O, fear not the bugle, though loudly it blows,
It calls but the warders that guard thy repose;
Their bows would be bended, their blades would be red,
Ere the step of a foeman draw near to thy bed.

O, hush thee, my baby, the time will soon come
When thy sleep shall be broken by trumpet and drum;
Then hush thee, my darling, take rest while you may,
For strife comes with manhood, and waking with day.

SIR WALTER SCOTT.

SECTION 264

ADJECTIVES

Copy these sentences. Then read them, omitting the italicized words.

1. I have a *red* box.
2. Mary wears *blue* ribbons.
3. Philadelphia is a *large* city.
4. A *merry* heart doeth good like a medicine.
5. An *honest* man is the *noblest* work of God.
6. A *wise* son maketh a *glad* father.

Tell how omission of the word changes the meaning of the sentence.

What change is made in each sentence?
What is the use of *red* in the first sentence?
What is the use of *blue* in the second sentence?
What is the use of *large* in the third sentence? of *merry* in the fourth? of *honest* in the fifth? of *noblest?* of *wise?* of *glad?*

In the sentences above, what does *red* describe? *blue? merry? honest? noblest? glad? wise?*

Red, *blue*, *large*, *merry*, *honest*, *noblest*, *wise*, and *glad* help us to **describe** persons, places, and things. Such words are called **adjectives.**

Adjectives help us to describe persons, places, or things.

SECTION 265

These words are adjectives. Use them orally in sentences.

playful	glorious	starry
sad	brave	airy
weary	bright	careless
pleasant	dull	glassy
gentle	keen	brittle
faithful	studious	tough
easy	beautiful	sly
high	curious	shrewd
quiet	droll	simple
mild	funny	straight
silent	merry	square
idle	ancient	round
sweet	foolish	erect
new	wise	lofty
old	golden	cold
green	white	weary
just	kind	earnest
clear	rough	fresh
careful	tender	hard

SECTION 266

Use these adjectives in written sentences.

ripe	rough	stern
silent	smooth	talkative
kindly	rainy	saucy
difficult	sunny	quarrelsome
large	graceful	friendly
frail	awkward	cruel
old	polite	merciful
strong	rude	dirty
weak	courteous	clean
young	feeble	neat

Make sentences which really tell something. If you do not understand the meaning of all the words in the list, use your dictionary.

SECTION 267

WRITTEN EXERCISE

Find the adjectives in Section 257 and use them in sentences of your own.

SECTION 268

Write fifteen sentences, each containing one of the adjectives in Section 266.

Let some of your sentences be declarative, some interrogative, and some exclamatory.

SECTION 269

Make a list of adjectives which you can use in describing —

A dandelion, an apple, an orange, a horse, a penny, a chair, your desk, your ball, your book.

SECTION 270

Write adjectives of similar meaning to each of the following in "Hiawatha's Sailing" (Section 131) : —

stately	solitary	pliant
sombre	drowsy	supple

SECTION 271

Find, in the following sentences, words which you think are adjectives : —

1. Ring out, wild bells, to the wild sky,
   The flying cloud, the frosty light.
2. An old, bent man, worn out and frail,
   He came back from seeking the Holy Grail.
3. Brutus is noble, wise, valiant, and honest.
   Cæsar was mighty, bold, royal, and loving.
4. "Come in," the Mayor cried, looking bigger ;
   And in did come the strangest figure!
   His queer long coat from heel to head
   Was half of yellow and half of red;

And he himself was tall and thin,
With sharp blue eyes each like a pin,
And light loose hair, yet swarthy skin,
No tuft on cheek, nor beard on chin,
But lips where smiles went out and in —
There was no guessing his kith and kin!
And nobody could enough admire
The tall man and his quaint attire.

SECTION 272

Write ten sentences containing adjectives that you have found in the preceding section.

Let your sentences be as varied as possible.

SECTION 273

The adjectives which you have studied have **described** objects by naming some quality.

Some adjectives do not really describe objects, but they **point out** or **number** persons or things.

Here are examples of such adjectives: —

Many men attended the meeting.
This is the *fifth* book that I have read this month.
A *few* cherries are left on the tree.
Three crows sat on the oak.

In some poem or story in your reading book, find words which seem to you to be adjectives.

Do they describe, or number, or point out (designate) objects?

SECTION 274

Write a letter to a friend who lives in a country where no apples grow.

You wish to tell him all that you know about apple trees and apples. Perhaps these notes will help you.

NOTES

1. Apples that are cultivated in this climate.
2. Appearance of an apple tree as compared with other trees.
3. Appearance of orchards in spring.
4. Time of apple gathering.
5. Description of apples.
6. Uses of apples.

SECTION 275

Bring to school a flowering plant.

Observe the plant carefully, and talk about it in the class.

EXAMPLE. — STUDY OF A GERANIUM

1. Where does it grow? What care does it require? How does it change from month to month? What is its use? Where is the geranium a wild flower?

2. Observe the stem, the leaves, the blossoms. Observe the size, shape, position, colour arrangement.

3. Of what use are the leaves to the plant? the blossoms? the seed? Is there any reason for the bright colour of the blossom? Which remains longer upon the

plant, the blossom or the seed? Why? If you turn the geranium away from the window, so that its leaves and blossoms look toward you and look away from the sun, what will happen? Do you know why?

4. After talking about the geranium, find in books anything which will help you to answer the questions which have arisen in your conversation.

NOTE TO THE TEACHER. — Use, in similar exercises, different plants which are available in your neighbourhood.

SECTION 276

Draw the plant which you have just studied.

SECTION 277

Write a description of the same plant.

SECTION 278

Make a list of the adjectives used in your description of the plant (Section 277).

Compare your list, in the class, with those which the other pupils have made.

SECTION 279

1. *Write a description of your teacher's desk.*
2. *What is a desk? Write your reply.*

In the first exercise you make a **description**; in the second, a **definition**. Compare the description and the definition. What must a definition tell?

SECTION 280

Definitions

Find in your dictionary the definitions of ten common objects: as, —

chair, table, street, house, knife, shell, cat, toy.

SECTION 281

Descriptions

Write a description of one of the objects which you defined in the preceding section.

Of course your description must apply to a particular chair, shell, toy, etc.

SECTION 282

Articles

There are three little adjectives that are hard-worked members of the word-family. They appear in almost every sentence which is spoken or written. These adjectives are **a, an,** and **the.** They are sometimes called **articles.**

A and *an* are really two different forms of the same word, which means *one.* *A* is used before a word beginning with a **consonant sound**; *an* before a word beginning with a **vowel sound.**

Thus we say "*a* lemon," but "*an* orange"; "*a* book," but "*an* arithmetic"; "*a* man," but "*an* old man."

If you try to use *a* in the examples where *an* appears, or *an* in the place of *a*, your phrases will be very awkward.

SECTION 283

Use the following words in sentences, placing before them a, an, *or* the.

valley	picture	carriage
corn	star	elephant
amethyst	tree	eagle
child	animal	Indian
key	robin	ox
apple	library	yellow
orange	kitten	large

SECTION 284

Find the articles in the following: —

Once in an ancient city, whose name I no longer remember,
Raised aloft on a column, a brazen statue of Justice
Stood in the public square, upholding the scales in its left hand,
And in its right a sword, as an emblem that Justice presided
Over the laws of the land and the hearts and homes of the people.

SECTION 285

Learn the following song by heart: —

A SEA SONG

A wet sheet and a flowing sea,
A wind that follows fast,
And fills the white and rustling sail
And bends the gallant mast;
And bends the gallant mast, my boys,
While, like the eagle free,
Away the good ship flies, and leaves
Old England on the lee.

"O for a soft and gentle wind!"
I heard a fair one cry;
But give to me the snoring breeze
And white waves heaving high;
And white waves heaving high, my lads,
The good ship tight and free, —
The world of waters is our home,
And merry men are we.

There's tempest in yon hornèd moon,
And lightning in yon cloud;
But hark the music, mariners!
The wind is piping loud;
The wind is piping loud, my boys,
The lightning flashes free,
While the hollow oak our palace is,
Our heritage the sea.

ALLAN CUNNINGHAM.

SECTION 286

Use in written sentences of your own the following nouns, adjectives, and verbs, from the Song in the preceding Section: —

Eagle, old England, gentle wind, white waves, follows, bends, flashes, lightning, hollow oak, waters, merry men, yon cloud.

SECTION 287

FOR CONVERSATION

These proverbs have been in use for many years. Do they mean anything to you?

1. Beauty is but skin deep.
2. Half a loaf is better than no bread.
3. Brag is a good dog, but Holdfast is better.
4. Do not count your chickens before they are hatched.
5. Do not spur a willing horse.
6. Do not crow until you are out of the wood.
7. Early to bed and early to rise
   Makes a man healthy, wealthy, and wise.
8. East or west, home is best.
9. Enough is as good as a feast.
10. They who play with edged tools must expect to be cut.

Tell in your own words the meaning of those proverbs which seem plain to you.

Give examples to show how they may be fittingly used.

SECTION 283

Study this selection; then read it aloud. Tell in your own words what you have read.

You should ask questions about anything which you do not understand.

TREASURE-BOXES

1. We all have our treasure-boxes. *Misers* have *strong iron-bound* chests full of gold; *stately ladies,* pearl inlaid *caskets* for their jewels; and even you and I, dear child, have our own. Your *little* box with lock and key, that *Aunt Lucy* gave *you,* where you *have kept* for a *long* time your choicest *paper* doll, the *peacock* with spun-glass tail, and the *robin's* egg that we *picked up* in the path under the *great* trees that *windy* day *last* spring, — that is your treasure-box. I no less have mine; and, if you will look with me, I *will show* you how the *trees* and *flowers* have theirs, and what is packed away in them.

2. Come out into the *orchard* this *September* day, under the low-bowed *peach trees,* where *great downy-cheeked* peaches almost *drop* into *our hands.* Sit on the *grassy* bank with me, and I *will show* you the peach tree's *treasure-box.*

3. What does the peach tree regard as most precious? If it could speak in words, it would tell you its *seed* is the one thing for which it cares *most;* for which it *has worked* ever since spring, storing *food,* and drinking in *sunshine.* And it is so dear and valued, because, when the peach tree itself dies, this seed, its child, may still live on, growing into a *beautiful* and *fruitful* tree; therefore the mother tree *cherishes* her *seed* as her *greatest* treasure, and has

made for it a *casket* more beautiful than *Mrs. Williams's* sandalwood jewel-box.

4. See the great crack where this *peach broke* from the *bough.* We *will pull it* open ; this is opening the *cover* of the *outside* casket. See how rich is the outside colour, and how wonderfully beautiful the deep *crimson* fibres which *cling* about the hard shell inside! For this seed cannot be trusted in a *single* covering; moreover, the *inner* box is locked *securely,* and, I am sorry to say, we have n't the key; so, if I would show you the inside, we must break the *pretty* box, with its *strong, ribbed* walls, and then at last we shall see what the *peach tree's* treasure-box holds.

5. The *tall* milkweed that *grew* so fast all the summer, and *threatened* to overrun the garden, now pays well for its lodging by the exquisite treasure which its *rough-covered, pale-green* bag *holds.* Press your thumb on its closed edges ; for *this casket opens* with a spring, and, if it is ripe and ready, it will unclose with a touch, and show you a *little fish,* with *silver* scales laid over a covering of *long, silken* threads, *finer* and more *delicate* than any of the sewing silk in your mother's workbox. *This* silk is really a wing-like float for *each scale ;* and the *scales* are seeds, which will not stay upon the *little* fish, but long to float away with their *silken* trails, and, alighting here and there, *cling* and *seek* for a good place to plant *themselves.*

6. Autumn is the time to open these treasures. It takes all the spring and summer to prepare them, and some even need all of September too, before they are ready *to open* the little *covers.* But go into the *garden* and *orchard,* into the *meadows* and *woods,* and you have not far to look before finding enough to prove that the *plants,* no less than the children, *have treasures* to keep, and *often* most *charming* boxes to keep them in.

Jane Andrews.

SECTION 289

Read the description of the milkweed pod in "Treasure-Boxes" (p. 197).

Close your book and try to write it in your own words.

After writing, you should compare your description with the original, to see which is better.

SECTION 290

For Conversation

Read "Treasure-Boxes" (pp. 196, 197), and tell as far as you can what work is done by each of the italicized words.

If you are not sure about the work of any word, you may pass it by.

You should first think what the **sentence** tells you, and then think what the **word** tells you.

Example : —

Misers names the persons who have the chests of gold.
The sentence tells us about misers.
Strong describes the chests of gold.
Caskets names what stately ladies have for their jewels.
Will show tells us what *I* (the speaker) will do.

SECTION 291

Modifiers

Study the thought expressed in each of the following pairs of sentences: —

1. The child fears the fire.
2. The *burnt* child fears the fire.
3. The tree is covered with blossoms.
4. The tree *in your yard* is covered with blossoms.
5. The fox catches no poultry.
6. The *sleeping* fox catches no poultry.
7. Make hay.
8. Make hay *while the sun shines.*
9. Strike.
10. Strike *while the iron is hot.*
11. The dog will carry a bone.
12. The dog *that will fetch a bone* will carry a bone.
13. The sunflower stood.
14. The *yellow* sunflower *by the brook in autumn beauty* stood.

In the first sentence the word *child* may refer to any child in the world, — "The child fears the fire." But when the word *burnt* is added, the meaning of the word *child* is **changed** or **modified.** It is now the "*burnt* child" that fears the fire ; the thought applies only to the burnt child, and all other children are excluded.

In the same way, examine the third and fourth sentences.

Tree may mean any tree of which it is possible for you to think, — an apple tree or a cherry tree, a tree in Cuba or a tree in Japan. But when you add to the word *tree* the phrase *in your yard*, the thought and the statement apply only to the tree which is growing in your yard. All others are excluded.

Examine the remaining sentences, and observe the work of the italicized words and groups of words.

See if you can tell how the thought is changed by the addition of these words.

SECTION 292

Study the six pairs of sentences below, and observe the work which is done by the italicized words : —

1. A man fears no foe.
2. A *brave* man fears no foe.

3. Rivers are swift and turbulent.
4. Rivers *in mountainous regions* are swift and turbulent.

5. A cannon ball is a harmless thing.
6. A cannon ball is a harmless thing *when it is piled with others on the ground.*

7. A watch is useless.
8. A watch *without hands* is useless.

9. The wheels make no noise on the pavement.
10. The wheels *with rubber tires* make no noise on the pavement.

11. The air is fragrant.
12. The air is fragrant *when apple trees are in blossom.*

SECTION 293

Modifiers

In the examples which you have just studied you find that the meaning of the sentences is changed by the addition of the italicized words or groups of words.

Thus, *brave* describes *man* and **changes** or **modifies** the meaning of the first sentence. *In mountainous regions* describes *rivers* and **changes** or **modifies** the meaning of the third sentence, so that *rivers* is made to apply only to those in mountainous regions. It is not true that all rivers are "swift and turbulent," but it is true that "rivers in mountainous regions" are "swift and turbulent."

You have already learned to find the **subject** and the **predicate** of a sentence. Your study of the examples in Section 292 has shown you that many sentences contain words or groups of words which **modify** the meaning of other words in the sentence.

Such words or groups of words are sometimes called **modifiers.** They make it possible for us to say exactly what we mean.

Thus, nobody intends to say that a watch is useless. That is untrue. But the added **modifier,** *without hands,* makes the sentence true, — "A watch without hands is useless."

Some sentences contain words or groups of words which are joined to other words to limit or modify their meaning. Such parts of the sentence are called modifiers.

SECTION 294

Study the following sentences:—

1. *Find the subject.*
2. *Find the predicate.*
3. *Find the words or groups of words which modify either the subject or the predicate.*

Tell the use of each modifier. Thus,—

"Fragrant roses grow by the roadside." *Roses* is the subject of the sentence. *Grow* is the predicate. The subject, *roses*, is modified by the word *fragrant*, which describes the roses. The predicate, *grow*, is modified by the phrase *by the roadside*, which tells where the roses grow. *Fragrant roses* is the complete subject, *grow by the roadside* is the complete predicate.

1. The babbling brook runs through the meadow.
2. The fields are watered by the April showers.
3. The old horse stumbled over a stone.
4. The merry-hearted child went happily on her way.
5. The happy lark nests in the meadows.
6. Three bears lived in the woods.
7. The oaken floor was covered with a rich carpet.
8. The old house stood near a beautiful grove.
9. The little streams were swollen by the rain.
10. A stately stranger came to the tent.
11. The river was crossed by a bridge.
12. The Matterhorn was ascended by the whole party.
13. The ocean eagle soared
    From his nest by the white wave's foam.

SECTION 295

Find the subject, the predicate, and the modifiers in the sentences which follow.

Describe them as in Section 294.

1. A bright fire burned cheerily in the fireplace.
2. The old squire sat contentedly in his armchair.
3. The great dog was stretched by the fire.
4. The unlucky Rip was filled with despair.
5. The old stagecoach was crowded with passengers.
6. A huge roll of coloured handkerchief was knotted about his neck.
7. An admiring throng of boys hung round the barrel organ.
8. The shouts of children at play came to us through the window.
9. A group of village idlers sat on the porch of the tavern.
10. The little fellows leaped with joy around the Christmas tree.

SECTION 296

Modifiers may be single words or groups of words.

Study the following examples: —

1. *Yellow* dandelions dot the lawn.
2. *Merry* children surround the teacher.
3. *Gentle* rains refresh the fields.
4. The captain *of the steamer* is a man *of great power.*
5. Washington was first *in war,* first *in peace,* and first *in the hearts of his countrymen.*

Compare the italicized modifiers in the first three sentences with those in the last two sentences.

In the first three sentences the modifiers which are italicized are **single words.** In the last two, each modifier is a **group of words.**

Study the sentences in the two preceding sections. Select all the modifiers of the subjects.

Tell whether each modifier is a single word or a group of words.

SECTION 297

Expand the following sentences by adding modifiers to the subject and the predicate.

Enclose the separate modifiers in curved lines, and be ready to tell what word is modified in each case.

1. Cows graze.
2. Clouds gather.
3. Bells ring.
4. Sparks fly.
5. Clover blooms.
6. The thrush sings.
7. The mountain is grand.
8. The sailors landed.
9. The waves dance.
10. The miner digs.

SECTION 298

Dictation Exercise

When President Garfield was a young boy, a friend asked him what he meant to be when he grew up.

"I shall make a man first of all," he replied. "If I do not succeed in that, I can succeed in nothing."

SECTION 299

Study the poem according to the following plan : —

Read the poem once to get the story.

Read it again and imagine the scenes that it describes.

After reading the first three stanzas, describe the schoolhouse in your own words.

Describe the scene pictured in the next four stanzas.

Tell the story which is told in the next two stanzas.

What do the last two stanzas tell you ?

Read the poem again, and imagine yourself an old man relating this experience of your childhood.

Try to see the schoolhouse, the winter sunset, and the children.

IN SCHOOL DAYS

Still sits the schoolhouse by the road,
A ragged beggar sunning;
Around it still the sumachs grow,
And blackberry vines are running.

Within, the master's desk is seen,
Deep scarred by raps official,
The warping floor, the battered seats,
The jack-knife's carved initial;

The charcoal frescoes on its wall;
Its door's worn sill, betraying
The feet that, creeping slow to school,
Went storming out to playing !

Long years ago a winter sun
Shone over it at setting;
Lit up its western window panes,
And low eaves' icy fretting.

It touched the tangled golden curls,
And brown eyes full of grieving,
Of one who still her steps delayed
When all the school were leaving.

For near her stood the little boy
Her childish favour singled,
His cap pulled low upon a face
Where pride and shame were mingled.

Pushing with restless feet the snow
To right and left, he lingered;
As restlessly her tiny hands
The blue-checked apron fingered.

He saw her lift her eyes; he felt
The soft hand's light caressing,
And heard the tremble of her voice,
As if a fault confessing.

"I'm sorry that I spelt the word;
I hate to go above you,
Because," — the brown eyes lower fell, —
"Because, you see, I love you!"

Still memory to a gray-haired man
That sweet child-face is showing.
Dear girl! the grasses on her grave
Have forty years been growing!

He lives to learn, in life's hard school,
How few who pass above him
Lament their triumph and his loss,
Like her, — because they love him.

WHITTIER.

SECTION 300

ADVERBS

Study the following sentences, observing the work of the italicized words : —

1. The boy runs.
2. The boy runs *swiftly.*
3. The girls laughed.
4. The girls laughed *heartily.*

Note the difference in meaning between 1 and 2.

What word causes this difference or change in meaning ? What does *swiftly* modify ?

Note the difference in meaning between 3 and 4.

What causes this difference or change ? What does *heartily* modify ?

In sentences 2 and 4 we find words which modify verbs. *Swiftly* modifies the verb *runs. Heartily* modifies the verb *laughed.*

Swiftly and *heartily* are **adverbs,** — so called because they are **added to verbs.**

Some words are used to modify the meaning of verbs. Such words are called adverbs.

SECTION 301

The following words are adverbs : —

Easily, soon, carefully, nearly, thoughtfully, thoroughly, tenderly, hurriedly, slowly, eagerly.

Use these adverbs in sentences.

SECTION 302

Find in the following sentences words which you think are adverbs : —

1. The children play merrily.
2. The boy ran hastily from the room.
3. The river flows rapidly.
4. That bird sings sweetly.
5. George never lies.
6. Arthur studies faithfully.

SECTION 303

Expand the following sentences and modify their meaning by adding adverbs to the verbs.

Example : —

The boy ran. The boy ran swiftly.

1. The bird sang.
2. Flowers are in bloom.
3. The soldier fought.
4. The boat sailed.
5. The horse ran.
6. The dog barked.
7. The river flows.
8. Rain falls.
9. The wind blows.
10. The sun shines.
11. Fruits ripen.
12. The girl sews.

SECTION 304

Make ten sentences, each containing a verb modified by an adverb.

SECTION 305

Complete the following sentences orally by adding adverbs which answer the question "How?"

Insert each adverb in the place of a blank.

1. Jack Frost does his work ——.
2. The stockings were —— hung by the chimney.
3. The kitchen clock ticks ——.
4. The mother-bird sits —— at home in her nest.
5. Robert of Lincoln is —— dressed.
6. The little sandpiper skims —— along the beach.
7. The bees worked —— to bring honey to the hives.

SECTION 306

Adverbs

Adverbs do not always modify **verbs.** In the following sentences the italicized words are adverbs. What does each adverb modify?

The child saw a *very* large dog.
Your apron is *too* long.
This pen is *not* good.

In the first sentence *very* (an adverb) modifies *large* (an adjective). In the second sentence *too* (an adverb) modifies *long* (an adjective). In the third sentence *not* (an adverb) modifies *good* (an adjective).

Some adverbs modify adjectives.

Make or find ten sentences in each of which an adverb modifies an adjective.

SECTION 307

ADVERBS

Study the following sentences.

The italicized words are **adverbs.** What do they modify?

James, you write *too* rapidly.
Mary walked *very* slowly.
He skates *quite* easily.
You write *rather* badly.
Speak *more* plainly.

In the first sentence *too* (an adverb) modifies *rapidly* (an adverb). In the second sentence *very* (an adverb) modifies *slowly* (an adverb). In the third sentence *quite* (an adverb) modifies *easily* (an adverb). Compare the work of the italicized words in the other sentences.

Your study of these sentences shows you that adverbs sometimes modify other adverbs.

Adverbs are always used as **modifiers.** They usually modify **verbs,** but sometimes limit or modify **adjectives** or other **adverbs.**

An adverb modifies a verb, an adjective, or another adverb.

SECTION 308

Make ten sentences in each of which an adverb modifies an adverb.

SECTION 309

Expand the following sentences by adding one or more modifiers. Thus, —

The boy ran.
The boy ran swiftly.
The boy ran swiftly across the field.
The older boy ran swiftly across the field.

1. The cock is crowing.
2. The streamlet is flowing.
3. The birds twitter.
4. The lake glitters.
5. The cattle are grazing.
6. The snow hath retreated.
7. The ploughboy is whooping.
8. Clouds are sailing.

You may bring your sentences to the class and compare them with those made by the other pupils.

SECTION 310

Read "The Mad Tea Party" (pp. 176, 177).

After reading, you may find five nouns; five adjectives; five pronouns; five adverbs; five verbs.

These words may be written in lists, and exchanged for correction.

SECTION 311

"YES" AND "NO"

Yes and *no* are two very important words which have a peculiar work to do. Either of them may express the thought of a complete sentence, as in the following conversation: —

"Is this your ball, John?" "Yes." "Is this your bat, too?" "No."

John's reply, "Yes," is equivalent to saying, "That is my ball." His second reply, "No," is the same as the sentence, "It is not my bat."

John might have replied, "Yes, that is my ball." "No, that is not my bat." In that case the meaning would have been the same as when he said merely "yes" and "no," for he would simply have repeated the assent and the denial.

Write ten sentences in reply to written questions. Use yes *or* no *in each reply.*

Learn: —

"Yes" and "no," expressing assent or denial, are separated from the rest of the sentence by a comma.

Prepare a dictation exercise, using sentences which contain yes *or* no.

SECTION 312

FOR CONVERSATION AND COMPOSITION

1. *Learn all you can about some noted man, as Nelson, Gordon, Tennyson.*

2. *Talk about the person whose life you have studied, answering the following questions: —*

When did he live?
Where did he live?
For what is he noted?
What was his character?
What particular work has caused us to know and remember him?
What anecdotes do you know that illustrate his character?
What else can you say about him?

3. *After reading what you can find in books, and talking together in the class, write the answers to the questions.*

NOTE TO THE TEACHER. — This exercise may be repeated indefinitely, according to the needs of the pupils. It may be varied by describing a place instead of a person.

SECTION 313

Write an account of some well-known person without using his name.

Your account may be read to the class and the name guessed by the other pupils.

SECTION 314

BLACKBOARD EXERCISE

"HIAWATHA'S SAILING"

Write phrases of similar meaning to each of the following.

You will find all of them in "Hiawatha's Sailing" (Section 131).

1. Your cloak, O Birch tree !
2. The moon of leaves.
3. The sun from sleep awaking.
4. With his knife the tree he girdled.
5. The bosom of the forest.
6. The canoe floated on the river like a yellow leaf in autumn.

SECTION 315

Learn by heart, after studying carefully : —

Breathes there the man with soul so dead
Who never to himself hath said,
"This is my own, my native land !"
Whose heart hath ne'er within him *burned*
As home his footsteps he hath turned
From wandering on a *foreign strand ?*
If such there breathe, go, *mark* him well !
For him no *minstrel raptures swell ;*
High though his *titles*, proud his name,
Boundless his wealth as wish can claim,

Despite those titles, power, and *pelf,*
The wretch, *concentred all in self,*
Living, shall *forfeit fair renown,*
And, *doubly dying,* shall go down
To the vile dust from whence he sprung,
Unwept, unhonoured, and *unsung.*

SCOTT.

SECTION 316

Use the passage above as a subject for conversation in accordance with the following plan : —

1. Explain the italicized words and phrases.
2. Read the passage to yourself. Then turn it into your own prose, giving the meaning clearly, and omitting the forms of speech which are suited only to poetry.
3. In this passage, Scott decribes the wretch who has no love for his native land. Try to make a parallel description, in prose, of the man who loves his country.

SECTION 317

WORDS WHICH SHOW RELATION

Study the following sentences, observing the work of the italicized words : —

1. Henry sat *near* the boat.
2. Henry sat *behind* the boat.
3. Henry sat *upon* the boat.
4. Henry sat *in* the boat.

If you read the sentences, omitting the italicized words, you will discover that the sense is incomplete. You have an idea of Henry and of the boat. You know that Henry sat somewhere, but your thought and your statement are unfinished. You have no notion of the **relation** of the boat to the other ideas suggested by the sentence. But when the italicized word is supplied, you see this **relation** or **connection**: "Henry sat *in* the boat." The missing link is supplied, and the words make sense.

SECTION 318

Use the following words in sentences to show relation, as in the examples just studied.

in	by	before
through	over	behind
toward	under	for
upon	into	against
with	after	above

SECTION 319

Prepositions

The words *near*, *behind*, *upon*, *in*, *for*, *towards*, *by*, *under*, which we have just studied (page 215), with many other similar words, are **prepositions.**

They are so called because they are **placed before** a noun or pronoun. As we have seen, they **show**

the relation between a noun or pronoun and some other part of the sentence.

Study the following sentences, and change each preposition so that a different relation shall be expressed.

For example, in the fifth sentence you might use *from* or *at* or *after* in the place of *towards*. How would the relation be changed?

1. The book lies upon the table.
2. The child stands near the table.
3. Jack ran to his father.
4. Leave the flower in the vase.
5. The dog saw his master and ran towards him.

SECTION 320

Find the preposition in each example above.

Find the noun or pronoun which follows the preposition.

A preposition is a word placed before a noun or pronoun, to show its relation to some other part of the sentence.

SECTION 321

Complete the following sentences orally by inserting appropriate prepositions.

What noun or pronoun follows each preposition?

Can you insert other prepositions in the same sentences, so as to show different relations?

1. The girl put the hammer —— the box.
2. The picture hangs ——the window.
3. The rug lies —— the table.
4. The boy threw his ball —— me.
5. The teacher said, "Lay your pencils —— your desks."
6. The railway runs —— the hill.
7. The sparrow flew —— him.
8. Some plants grow —— the water.
9. Place your paper —— your books.

SECTION 322

Name objects in the schoolroom and tell their relation to other objects.

What **preposition** do you use in each sentence to express this relation?

Examples: —

The bell is *on* the desk.
The fern is *near* the window.
James sits *beside* me.
A picture hangs *over* the door.

SECTION 323

Read this poem until you think you understand its meaning. Then commit it to memory and recite it in the class.

ABOU BEN ADHEM

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw within the moonlight of his room,
Making it rich, and like a lily in bloom,
An angel, writing in a book of gold.
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
"What writest thou?" The vision raised its head,
And, with a look made all of sweet accord,
Answered, "The names of those who love the Lord!"
"And is mine one?" said Abou. "Nay, not so,"
Replied the angel. Abou spoke more low,
But cheerly still, and said, "I pray thee, then,
Write me as one who loves his fellow men."
The angel wrote and vanished. The next night
It came again, with a great wakening light,
And showed the names whom love of God had blest;
And lo! Ben Adhem's name led all the rest!

LEIGH HUNT.

What do you think the poet wishes us to learn from the poem?

What phrases or expressions do you find in the poem which you would not use in ordinary conversation?

How should you tell the story in your own words to a schoolmate?

SECTION 324

Write from memory the poem in Section 323.

SECTION 325

Conjunctions

1. Mary went to London yesterday.
2. Kate went to London yesterday.
3. Mary and Kate went to London yesterday.

1. Speech is silver.
2. Silence is golden.
3. Speech is silver, but silence is golden.

1. Men have fought for their country.
2. Men have bled for their country.
3. Men have died for their country.
4. Men have fought and bled and died for their country.

If you study the first group of sentences in the examples, you will see that the third sentence contains the thought of the other two. It is possible to express the two thoughts in one sentence because we have the help of the little word *and*. In the third example *and* connects *Mary* and *Kate* and thus enables us to express the thought in a single sentence.

And is called a **conjunction** because it **joins** or **connects** words. This is its work in the sentence.

Find in the second group of sentences the word which joins or connects the parts of the sentence.

Find the conjunction in the third set of sentences and show its use.

Certain words connect words or groups of words in a sentence. These are called conjunctions.

SECTION 326

Find conjunctions in the following sentences, and tell what parts of the sentence are connected by them.

1. He rode all unarmed and he rode all alone.
2. O, come ye in peace here, or come ye in war,
   Or to dance at our bridal, young Lord Lochinvar ?
3. Vessels large may venture more,
   But little boats keep near the shore.
4. He spoke not a word but went straight to his work.
5. The rain is over and gone.
6. It was midnight on the waters
   And a storm was on the deep.
7. Catch me if you can.
8. Brag is a good dog, but Holdfast is a better.
9. Help the weak if you are strong.
   Love the old if you are young.
   Own a fault if you are wrong.
   If you are angry, hold your tongue.
10. We never know the worth of water until the well is dry.
11. Keep thy shop and thy shop will keep thee.
12. Fools make feasts and wise men eat them.
13. Silks and satins, scarlet and velvets, put out the kitchen fire.
14. It is easier to build two chimneys than to keep one in fuel.
15. Sloth makes all things difficult, but industry makes all things easy.

SECTION 327

The Paragraph

If you turn to page 196 and read "Treasure-Boxes" again, you will discover that the story is broken into parts. Each of these parts may be easily distinguished, because its first line begins a little farther to the right than the other lines in the page. Each part, or section, is a **paragraph.**

By reading the story you will discover that the division into **paragraphs** indicates a division of the thoughts which are expressed in the story.

Read "Treasure-Boxes" with care, and decide how to name the subject of each paragraph.

SECTION 328

In copying prose, you should **indent** the beginning of every paragraph (as in "Treasure-Boxes").

Copy the first ten paragraphs of "The Mad Tea Party" (*pp. 176, 177*).

SECTION 329

Write what you can upon the following topics: —

Skating, cotton-picking, sailing, fishing, berries, a game, a book, your class, your town.

You should make each topic the subject of a single paragraph.

SECTION 330

Interjections

In the examples below you will find words which stand apart from the rest of the sentence. Some of these words simply represent sounds which express strong or sudden feeling. They are called **interjections,** because they are "thrown into" the sentence and often have no share in it.

In speaking, the **voice** naturally expresses feeling or emotion; but in writing, the interjection is followed by an **exclamation point,** which is a sign to the reader.

Study the following sentences. Find the words which you think are interjections.

1. Hark! how the music leaps out from his throat!
   Hark! was there ever so merry a note?
2. Hush! the bear will hear thee!
3. "It snows!" cried the schoolboy. "Hurrah!"
4. Alas! alas for Hamelin!
5. And lo! Ben Adhem's name led all the rest.
6. There goes Friday running for his life to the little creek! Halloo! whoop! halloo!
7. And lo! as he looks, on the belfry's height,
   A glimmer and then a gleam of light!
8. "Bah!" said Scrooge.
9. "Caw! caw!" the rooks are calling.
10. "Ho! ho!" the breakers roared.

SECTION 331

Study the following sentences, and pick out all the words which you think are interjections.

Can you tell what feeling is expressed by each interjection?

1. Hurrah! the procession is coming.
2. O velvet bee! you're a dusty fellow,
   You've powdered your legs with gold!
3. Hurrah! what fun we shall have!
4. Ho there! ship ahoy! What ship's that?
5. Alas! the wretched scene that opened on their view!
6. O joy! the travellers gaze on each other with hope-brightened eyes.
7. O, whither sail you, brave Sir John?
8. "O, haste thee, haste!" the lady cries.
   "The tempests round us gather."
9. Pshaw! what a nuisance it is!
10. Ah! how can I tell you?

SECTION 332

Copy the sentences in Section 331, observing the use of the exclamation point.

Be ready to write the sentences from dictation.

You should remember that the interjection "O" is always written with a **capital letter.**

SECTION 333

Business Letters

Business letters should be plainly written, so that the message may be easily read; and carefully expressed and punctuated, so that the meaning may be perfectly clear. They should contain no unnecessary matter and no roundabout phrases to steal the time of the person to whom they are sent.

A business man is busy. His time is usually filled with work, and the letter which you send to him is doubtless one of many thousands which he receives. Always remember this in writing a **business letter.** Ask your questions so clearly, make your business so plain, write so legibly, punctuate so carefully, that there can be no doubt of your meaning and no difficulty in getting at it.

Be courteous in letter writing. Consider the feelings of the person who is to receive your letter. Say what you have to say as politely as you can. Be sincere, honest, and kind, and write sincerely, honestly, and kindly. Never write a rude or unkind letter. You will be sure to regret it even more than you will regret an unkind speech.

In a **friendly letter** you may write of all the trifles which happen at home or in school, or of anything that interests you. You know that your friends are glad to learn about the little incidents of your everyday life. A **business letter,** however, should contain nothing but business, and should be as concise as possible.

The **full address** of the writer should appear in every business letter. It is often inserted at the end.

If the writer is a lady, the address should include the title *Miss* or *Mrs.*, in order that the reply may be correctly addressed.

For closing a business letter "Yours respectfully," "Yours truly," "Very truly yours," "Yours faithfully," are appropriate forms.

SECTION 334

Answer the following business letter: —

Bacup, Lancs,
Jan. 10, 1904.

Messrs. E. M. Blake & Co.,
209, Washington St.,
Bolton.

Gentlemen: —

The picture which I bought on Friday arrived promptly on Saturday afternoon, as you had promised.

I find upon removing it from the case that the frame is seriously marred. This may have happened on the way here, but that seems hardly possible.

I am sorry to trouble you, but I am sure you expected the picture to arrive in good condition. If you will kindly advise me what to do in the matter, you will oblige

Yours very truly,

Alice T. Atwood.

(Mrs. E. M. Atwood.)

SECTION 335

Answer the following business letter: —

49, George St., W.,
May 16, 1904.

Dear Madam,

I have long been in search of a good home-school for my niece, a girl of thirteen years. My friend Mrs. J. L. Jenks has advised me to write to you on the subject.

May I ask you to send me a prospectus of your school, with such further particulars as occur to you?

Yours faithfully,

(Miss) Ella Meade.

Miss Mary N. Earle,
The Yew House, Cliftonville, Margate.

SECTION 336

Copy this letter, observing its arrangement: —

915, Fleet St., E. C.,
January 25, 1900.

Mrs. Charles W. Keene,
427, Locust St.,
Portsmouth.

Dear Madam: —

Your letter was received this evening.

I shall be careful to follow your instructions in securing the farm, and will write to you as soon as the business is concluded.

Yours faithfully,

Thomas A. Cutting.

SECTIONS 337–349

NOTE TO THE TEACHER. — The following exercises in letter writing are to be used as the needs of the pupils suggest. Each exercise will be more valuable if it is first discussed by the class so that the conditions under which the letter is assumed to be written may be definitely understood.

337. Write a note to one of your school friends, inviting him or her to go with you to hear a lecture on Friday evening. Tell your friend where the lecture is to be given and at what hour. Mention the subject of the lecture and add that it will be illustrated by lantern slides.

338. Imagine that you are a young man named George Holt. You have left the Grammar School and want to find work for the summer in the country. Write to your Uncle John, who lives in Minehead, Somerset, and ask him to tell you whether you could find employment in that neighbourhood.

339. Imagine that you have left school and desire a position as bookkeeper. Write to Eliot Smith, Esq., a lawyer, who lives in Broad St., London, and who knows your family. Tell him what you desire, and ask him to give you the names of persons to whom you may apply for a position.

340. You wish to buy a boat. Write to Mr. John Stone of Deptford. Ask him to tell you whether you can obtain in Deptford the kind of boat which you desire.

If you do not know anything about boats, ask your schoolmates to describe one for you.

341. Write to a coal-merchant and order three tons of coal to be delivered at your house.

342. Write to the publishers of "The Youth's Companion," asking them to send their paper to your address. Of course you should enclose a postal order in payment, and should mention the number with which you wish your subscription to begin.

343. Write to a stationer whose address you know, and ask for a descriptive circular which you may use in ordering stationery.

344. Write to a house painter and ask him to call and make estimates for painting your house. Tell him where you live and when you can be at home to meet him.

345. Write to a boy who lives in your town. Tell him you are looking for somebody to clean boots for you through the winter. Tell him where you live, how much work will be required, how much you will pay, and how early in the morning the boots should be cleaned. Ask for an immediate reply.

346. Your friend Ella Cox writes to ask you about the Public Library in your city.

Answer her letter. Describe the library and tell her how much you use it.

347. Write a note to your friend Oliver Brown, asking him to tell you where he bought his camera.

348. Write a note to your friend Ruth Harper, telling her about the canary which has been given to you recently.

349. You are secretary of the Hockey Club at Lynn. Send a challenge to the club at Woodstock.

SECTION 350

In previous lessons you have studied the **kinds of work** which words have to do in sentences.

Let us now gather together the principal facts which you have learned.

The Work which Words Do

1. Some words **name** persons, places, or things. Such words are called **nouns.**

2. Some words **stand for** the names of persons, places, or things, without actually naming them. Such words are called **pronouns.**

3. Some words **describe** persons, places, or things. Such words are called **adjectives.**

4. Some words **assert** something concerning a person, place, or thing. Such words are called **verbs.**

5. Some words **modify** the **meaning** of verbs or adjectives. Such words are called **adverbs.**

6. Some words **show** the **relation** of nouns or pronouns to other words in the sentence. Such words are called **prepositions.**

7. Some words **join** other words or groups of words. Such words are called **conjunctions.**

8. Some words, like *oh! ah! ow!* are mere cries or **exclamatory sounds** expressing sudden emotion, — as surprise, anger, or fear. Such words are called **interjections.**

These eight groups of words are called **parts of speech.**

The work which a word has to do determines its place among the parts of speech.

If the word *names* something, it is a noun. If it *stands for* a noun, it must be a pronoun. If it *asserts* something, it is a verb — and so on.

You have already discovered something about these parts of speech. Now you are ready to learn more about them.

SECTION 351

Rule a sheet of paper like the model.

Write in the proper column, so far as you can, each word of the sentences in Section 326, page 221.

You should make a separate list of all words which you cannot classify with certainty, and should not write any word in any column unless you are sure of its right place.

Nouns	Pronouns	Adjectives	Verbs	Adverbs	Prepositions	Conjunctions	Interjections

NOTE TO THE TEACHER. — Exercises of this nature may be continued indefinitely, but should *not* be absolutely exhaustive at this stage. It is well to use selections from the reading book at this point, on condition that doubtful words be passed by for the time being.

SECTION 352

LESSON TO SHOW THAT THE SAME WORD MAY HAVE DIFFERENT USES IN DIFFERENT SENTENCES

Remember that a word is always classified according to its **use** in the sentence. If the word is used to modify a noun in one sentence, and to modify a verb in another, it is an adjective in the first sentence and an adverb in the second.

1. The *fast* horse ran in the race.
2. The horse ran *fast.*

In the first sentence *fast* modifies the noun *horse,* and is an adjective. In the second sentence *fast* modifies *ran,* and is an adverb.

1. Our *walk* was a pleasant one.
2. We *walk* to school.

In the first sentence *walk* is a noun. Why?
In the second sentence *walk* is a verb. Why?

Ask yourselves this question, "What work does this word do in this sentence?" Then you can readily decide to what part of speech it belongs.

Learn to use your own judgment, to weigh the words in the sentence, to get their meaning, and to think how they are used. Then name them.

Find in your dictionary ten words each of which may be used in more than one way.

SECTION 353

The Study of Nouns

You have already learned to recognize nouns and you are familiar with the definition: —

A noun is the name of a person, place, or thing.

In the following passage mention all the words which you think are nouns, and tell why you think so.

I, Robinson Crusoe, had a great, high, shapeless cap, made of goatskin, with a flap hanging down behind, as well to keep the sun from me, as to shoot the rain off from running into my neck, nothing being so hateful in these climates as the rain upon the flesh under the clothes. I had a short jacket of goatskin, and a pair of open-kneed breeches of the same. The breeches were made of the skin of a goat whose hair hung down such a length on either side that it reached to the middle of my legs. Stockings and shoes I had none, but I made me a pair of something, I scarce know what to call them, like buskins, to flap over my legs, and lace on either side, like spatterdashes [gaiters].

I had on a broad belt of goatskin dried, which I drew together with two thongs of the same, instead of buckles; and in a kind of frog on either side of this, instead of a sword and dagger, hung a little saw and hatchet, one on one side, one on the other. I had another belt not so broad, and fastened in the same manner, which hung over my shoulders, and at the end of it, under my left arm, hung two pouches, both made of goatskin, too; in one of which I carried my powder, in the other my shot. At my back I carried my basket, on my shoulder my gun.

SECTION 354

For Study

Everything which we can think about has a **name.** It is easy to recognize some names as **nouns,** because they name objects or persons that we see, or hear, or read about, every day. But it is sometimes difficult to realize that the names of thought-objects are as truly nouns.

Where there 's a will, there 's a way.

Here are two **nouns,** *will* and *way.* They **name things,** but not things which you can see, or hear, or touch, or taste, or smell. You can simply think about them, name them, and say or assert something about them.

In the following sentences you will find such nouns. Can you pick them out?

1. Honesty is the best policy.
2. Truth is stranger than fiction.
3. I value his friendship.
4. There was no obstacle in the path of his progress.
5. Flattery encourages deceit.
6. Covet earnestly the best gifts.
7. Temperance is a virtue.
8. Haste makes waste.
9. Sloth consumes like rust.
10. Youth is the time for sowing, age for reaping.

SECTION 355

Write the names of ten actions: as, —

rowing, leaping, boxing, throwing.

Use these ten nouns in sentences of your own.

SECTION 356

Write the names of ten things which you know by hearing: as, —

music, a song, a voice, a chirp, a rustle.

Use these nouns in sentences of your own.

SECTION 357

Select the noun or nouns in each of the following sentences, and make original sentences in which the same nouns are used: —

1. A little neglect may breed much mischief.
2. Kindness is the music of good-will to men.
3. Contentment is better than riches.
4. Worth makes the man, the want of it, the fellow.
5. Be slow to anger. Let not the sun go down upon your wrath.
6. Pride goeth before destruction.
7. A thing of beauty is a joy for ever.
8. Visions of sugar plums danced in their heads.
9. At the approach of night, I slept in a tree.

SECTION 358

Write the names of ten things which you can think about, but cannot see with your eyes, or hear with your ears: as, —

Goodness, trust, mercy, truth, courage, cowardice, meanness, treachery, foolishness, wisdom.

Use these nouns in sentences.

SECTION 359

Make oral sentences of your own in which you use the following words as nouns or names.

fault	peal	homage
excuse	twitter	loyalty
belief	thunder	deceit
pardon	conversation	escape
forgiveness	rumble	effort
advantage	blast	permission

SECTION 360

Make oral sentences of your own in which you use the following words as nouns.

fishing	ripple	thirst
reading	gurgle	hunger
helping	howl	strength
sailing	whisper	knowledge
buying	warble	freedom
selling	crackle	illness

SECTION 361

Common and Proper Nouns

1. That *person* lives in the *city.*
2. You know that *James Ryder* lives in *Chicago.*
3. The *steamship* crossed the *ocean* in safety.
4. The *Etruria* crossed the *Atlantic* in eight days.
5. We made a *camp* on the side of the *hill.*
6. We visited *Cæsar's Camp,* on *Highbury Hill.*

Compare the pairs of nouns in the following columns.

person	James Ryder
city	Chicago
steamship	Etruria
ocean	Atlantic
camp	Cæsar's Camp
hill	Highbury Hill

James Ryder is the name of a particular *person.*
Chicago is the name of a particular *city.*
Etruria is the name of a particular *steamship.*
Atlantic is the name of a certain or particular *ocean.*
Cæsar's Camp is the name of a particular *camp.*
Highbury Hill is the name of a particular *hill.*

These names, *person, city, steamship, ocean, camp, hill,* are names which may be applied to **any** object of their class, — any person, any city, any steamship, any ocean, any camp, any hill. They are therefore called **common nouns** because they are *common* to all objects in the class which they name.

James Ryder is the name of a particular person, and can be applied to that person only. *Chicago* is the name of a particular city, and the name cannot be applied to all cities. *Etruria* is the name of a particular steamship of the Cunard Line.

Such names are called **proper names** or **proper nouns.** If you look in the Dictionary, you will find that **proper** is derived from a word which means "one's own." One's own name, then, is a "proper" name.

Learn: —

Nouns are either proper nouns or common nouns.

A proper noun is the name of a particular person, place, or thing.

A common noun is a name which may be applied to any one of a class of persons, places, or things.

A proper noun should always begin with a capital letter.

SECTION 362

1. *Write the names of ten of your schoolmates.*
2. *Write the names of ten towns or cities.*
3. *Write the names of ten birds that you know.*
4. *Write the names of two trees, flowers, vegetables, fruits, days, kinds of cloth, dishes, months, holidays.*

SECTION 363

Use in oral sentences the names in the lists which you have made in studying the preceding section.

SECTION 364

Personification

It often happens in literature that an animal is referred to as if it were a person, and that a thing without life, or a quality of mind or character, is spoken of as having life and personal attributes. Thus, in all fables, animals are represented as speaking. In the poem "Lady Moon," the moon is addressed as if it were a person thinking and speaking. In proverbs and in poetry we find examples of traits of character which are represented as acting. Thus, —

1. Pride goeth before destruction.
2. Truth crushed to earth shall rise again,
   Th' eternal years of God are hers.

This practice of attributing life and personality to inanimate things, and the power of speech to animals, is called **personification.** The noun which names the thing personified is written with a capital letter.

Here are examples of **personification.**

Find the nouns which name the thing personified, and observe how they are written.

Put into plain words the thought which is expressed through personification.

1. O velvet Bee ! you 're a dusty fellow —
   You 've powdered your legs with gold.
2. Laziness travels so slowly that Poverty soon overtakes him.

3. Pride breakfasted with Plenty, dined with Poverty, and supped with Infamy.

4. If you will not hear Reason, she will surely rap your knuckles.

5. When Freedom from her mountain height
Unfurled her standard to the air,
She tore the azure robe of night
And set the stars of glory there.

6. O Solitude! where are the charms
That sages have seen in thy face?

7. The Frost looked forth one clear cold night.

8. In that mansion used to be
Free-hearted Hospitality;
His great fires up the chimney roared;
The stranger feasted at his board.

9. There we 'll drop our lines, and gather
Old Ocean's treasures in.

10. You Moon, have you done something wrong in heaven,
That God has hidden your face?

11. The weary Day turned to his rest.

12. Let not Ambition mock their useful toil,
Their homely joys, and destiny obscure;
Nor Grandeur hear with a disdainful smile
The short and simple annals of the poor.

SECTION 365

Find instances of personification in previous lessons or in your reading book.

In every case you may try to express the thought in plain language.

SECTION 366

Singular and Plural

Study the nouns in the following sentences: —

1. A *man* was working in the *field.*
2. *Men* were working in the *fields.*
3. The *boy* has a new *kite.*
4. *Boys* like to fly *kites.*
5. The *dog* ran mad.
6. Let *dogs* delight to bark and bite.
7. That *girl* is my sister.
8. The two *girls* are sisters.
9. The *church* stands by the side of the *road.*
10. You will see the *churches* at the meeting of the *roads.*
11. The *soldier* slept at his post.
12. The *soldiers* were led by General Smith.

Arrange all the italicized nouns in these sentences in two columns.

In the first column you may write the nouns which name one object, and in the second column those which name more than one object.

Man, field, kite are nouns in the singular number. *Men, fields, kites* are nouns in the plural number.

SECTION 367

Find the nouns in Section 364.

Tell whether each noun is in the singular or the plural number.

SECTION 368

Write the following sentences, changing each plural noun to the singular: —

1. Squirrels like to make their nests in hollow trees.
2. The brown buds burst their coats in the spring.
3. The ships have left the harbour and spread their sails.
4. Robins like to build their nests in apple trees.
5. The new years come and the old years go.
6. Spiders are very patient in weaving their webs.
7. Many trees lose their leaves in the autumn.
8. Two tits built their nests in our lane.
9. The jays stole corn from my neighbour's corn crib.
10. The crocuses are wondering when spring will come.
11. The trees are loaded with fruit.
12. These oranges came from Florida.
13. The leaves fall fluttering from the trees.

SECTION 369

In "Treasure-Boxes" (Section 288), find the nouns and tell whether they are in the singular number or the plural number.

SECTION 370

Make a list of twenty-five names of familiar objects.

After making the list you may write sentences in which you use the nouns in the plural number.

SECTION 371

Singular and Plural

Most nouns show by their form whether they are in the singular or the plural number.

Change the following sentences so as to make the statement about more than one object: as, —

The *boys* were playing in the yard.

1. The *boy* is playing in the yard.
2. The *dog* barked noisily.
3. The *brook* leaps over the stones.
4. The *bush* grows by the wall.
5. The *horse* is fearless and fleet.
6. The *butterfly* is red.
7. The *hen* cackles.
8. The *plate* is broken.

Write the italicized words in a column and complete the pairs. Thus, —

One (Singular)	Two or more (Plural)
boy	boys
dog	dogs

What is the difference in *form* between the singular and the plural of each noun in your lists?

The plural number of most nouns is formed by adding *s* or *es* to the singular.

SECTION 372

Write a list of nouns which form their plural by adding s *to the singular.*

You should see how long a list you can make.

If any nouns which do not follow the rule occur to you, you may write them in a separate list, giving both singular and plural.

Read your lists in the class.

SECTION 373

Irregular Plurals

As you have just learned, nouns regularly form the **plural** by adding *s* or *es* to the **singular.** When a plural is formed in any other way, it is said to be **irregular.**

There are several **irregular** ways of forming the **plural** of nouns. You can discover these ways for yourselves if you observe carefully.

1. *Turn to some story in your reader and pick out all the nouns whose meaning you know. Write a list of these nouns.*

2. *Make a list of the plural forms of these nouns, writing in one column the plurals which are regular, and in another column the irregular plurals.*

SECTION 374

1. *Study your list of irregular plurals* (*Section 373*).

Try to arrange them in groups, putting together those which are formed in the same way.

2. *Study these groups, and try to describe the way in which the plural is formed in each.*

3. *Make a rule to fit your description.*

Example : —

SINGULAR : — knife, wife, sheaf.

PLURAL : — knives, wives, sheaves.

RULE. — Some nouns ending in *f* or *fe* form their plural by changing the *f* to *v* and adding *s* or *es*.

SECTION 375

PLURALS OF LETTERS AND FIGURES

In the following examples you will observe a peculiar use of the **apostrophe** : —

1. You must dot your *i*'*s* and cross your *t*'*s*.
2. Mind your *p*'*s* and *q*'*s*.
3. Count to 100 by *2*'*s*.
4. Your *F*'*s* and *T*'*s* are not well made.
5. How many *8*'*s* are there in 64 ?

The plural of a letter or figure is written with an apostrophe and *s*.

Make ten sentences in each of which you use the plural of a letter or a figure.

SECTION 376

STUDY OF A PICTURE

IN THE MEADOW. BY DUPRÉ

This picture was painted by Julien Dupré, a French artist. You will find his name under the picture. Among his paintings are many scenes from country life.

Study the picture and find all that you can in it.

SECTION 377

Write a description of the picture.

SECTION 378

Write a simple story, or description, suggested by the picture.

SECTION 379

NOTE OF INVITATION AND REPLY

Mrs. Mason requests the pleasure of Miss Newton's company at dinner on Thursday, October ninth, at seven o'clock.

74, Roberts Avenue, W.

Monday, September 29, 1904.

REPLY (ACCEPTING)

Miss Newton accepts with pleasure Mrs. Mason's kind invitation to dinner on Thursday, October ninth, at seven o'clock.

49, Irwin Street, W. C.

Tuesday, September 30, 1904.

REPLY (DECLINING)

Miss Newton regrets that serious illness in her family prevents her accepting Mrs. Mason's kind invitation to dinner on Thursday, October ninth.

49, Irwin Street, W. C.

Tuesday, September 30, 1904.

These models may be used in writing a formal invitation and a reply.

SECTION 380

Write a note of invitation, and a reply, accepting.

SECTION 381

Write an informal note of invitation to an old friend and a formal note to an acquaintance.

SECTION 382

Ownership or Possession

You have already learned that nouns usually show by their form whether they name one object or more than one. Most nouns also change their form to denote **ownership** or **possession.** In previous lessons you have learned to write such nouns; you are now ready to study carefully the different ways in which **ownership** or **possession** is indicated.

Find, in the following sentences, nouns which indicate ownership or possession.

You should carefully observe the **form** of each noun, and compare this form with the common form of the noun.

1. John Bright's great gift was oratory.
2. The bird's note came clearly through the frosty air.
3. The boys were called to the Doctor's study.
4. Tom's room was on the east side.
5. The blacksmith's work is done.
6. The pen was made from an eagle's feather.
7. This is the king's highway.
8. The old man understood the boy's motive.
9. The ship's guns sounded through the fog.
10. Have you read "A Child's Dream of a Star"?
11. A chieftain's daughter seems the maid.
12. This is our flag, our country's flag.

SECTION 383

Ownership or Possession

Ownership or possession is usually indicated by adding an apostrophe and *s* to the singular form of the noun.

The form of the noun which is used to denote possession is called the possessive form, or the genitive.

In learning the rule, you should use the name which your teacher prefers. It is well to know both names, since both are in common use.

Note. — A proper noun ending in *s* may add *'s* or *'* alone to form the genitive. Thus, —

Jonas's book is a history.
Jonas' book is a history.
Mr. Douglas's horse is a roan.
Mr. Douglas' horse is a roan.

SECTION 384

Select from your reading book ten sentences containing the genitive form of a noun.

Copy these and bring them to the class.

SECTION 385

Use the genitive form of the following nouns in sentences of your own: —

Man, boy, child, horse, deer, fish, tree, woman, ship, John, Horatio Nelson.

SECTION 386

WRITING THE GENITIVE OR POSSESSIVE PLURAL

Observe the following sentences: —

1. The sound of the horse's feet came nearer.
2. The sound of the horses' feet came nearer.

In reading the first sentence, we know that **one** horse was heard; in reading the second, we know that **more than one** horse was coming.

What tells us this? The **place of the apostrophe.** In the **singular** noun, **denoting possession,** the apostrophe precedes the *s* (**'s**). In the **plural** noun, **denoting possession,** it follows the *s* (**s'**).

Study the following examples: —

1. The oriole's nest swings from the elm bough.
2. The orioles' quarrel was evident.
3. The soldier's knapsack was heavy.
4. The soldiers' march was long and weary.
5. The fish's fins are sharp.
6. The fishes' fins are sharp.
7. The robin's song came across the meadow.
8. We heard the robins' songs.
9. The merchant's goods were destroyed by fire.
10. The merchants' goods were destroyed by fire.
11. The elephant's tusks furnished much ivory.
12. The elephants' tusks furnished much ivory.

What kind of plurals (regular or irregular) appear in the examples above?

Learn the rules: —

The genitive form of a noun (denoting possession) is written with an apostrophe.

The genitive singular ends in the apostrophe and *s* (*'s*). The regular plural, already ending in *s*, takes the apostrophe only.

SECTION 387

Writing the Genitive Plural

Study these examples: —

1. The man's hat was blown away. [Singular.]
2. The men's voices were loud. [Plural.]
3. The child's name is Joseph. [Singular.]
4. The children's names are John and Mary. [Plural.]
5. The mouse's teeth are sharp. [Singular.]
6. Mice's teeth are sharp. [Plural.]

Observe the plural genitives. These plurals are irregular, and none of them ends in *s*. In order to denote possession, the apostrophe and *s* (*'s*) are added to the plural as well as to the singular.

Learn: —

Whenever the plural form of a noun does not end in *s*, the apostrophe and *s* are added in the genitive of both singular and plural.

You may make a list of familiar nouns whose plurals do not end in *s*.

Use both the singular and the plural genitive of these nouns in written sentences.

SECTION 388

Study these sentences; then write them from dictation.

1. Men's houses are their castles.
2. Charles's father is a farmer.
3. The children's voices were heard through the mist.
4. The mountain's crest is white with snow.
5. These orchids are called "Ladies' Slippers."
6. The Chinese use birds' nests for food.
7. The schools are the nation's hope.
8. The oxen's horns are twisted.
9. He dwells far from the city's din.

SECTION 389

The Possessive Of-Phrase

In studying the examples in Section 386, we observed that the **place of the apostrophe** showed the reader, in many cases, whether one person was designated as owner or more than one. This distinction, however, is seen by the **reader** only, and the **listener** is often confused, because there is no difference in sound between the genitive singular and the genitive plural.

Thus, in the following sentences: —

The soldier's march was long and weary,
The soldiers' march was long and weary,

the listener cannot tell whether one soldier is meant, or more than one. In such cases, for the sake of clearness, a **phrase** takes the place of the **genitive.**

Both "The march of the soldier" and "The march of the soldiers" are perfectly plain to both reader and hearer.

Again, though it would be correct to say, "The ox's horns are long and curved," the sentence is smoother and more pleasing if we say, "The horns of the ox are long and curved."

The possessive phrase beginning with "of" is often substituted for the genitive form of the noun, for the sake of clearness or smoothness.

SECTION 390

Compare these coupled sentences.

Which wording seems better to you, in each case?

1. The church's spire can be seen beyond the hill.
2. The spire of the church can be seen beyond the hill.
3. The box's lid is square.
4. The lid of the box is square.
5. The cities' inhabitants have come from different countries.
6. The inhabitants of the cities have come from different countries.
7. The picture's frame is too wide.
8. The frame of the picture is too wide.

Find sentences in which the *of*-phrase is used.

Try to substitute the genitive form of the noun for the *of*-phrase, and observe the effect.

SECTION 391

REST

Rest is not quitting
The busy career;
Rest is the fitting
Of self to one's sphere.

'T is the brook's motion,
Clear without strife;
Fleeting to ocean,
After its life.

'T is loving and serving
The highest and best;
'T is onward, unswerving, —
And this is true rest.

GOETHE.

Study the poem. Then copy it, learn it by heart, and write it from memory.

SECTION 392

Write from dictation: —

It is not growing like a tree
In bulk, doth make men better be;
Or standing long an oak, three hundred year,
To fall a log at last, dry, bald and sere.
A lily of the day
Is fairer far in May;
Although it fall and die that night,
It was the plant and flower of light.

BEN JONSON.

SECTION 393

THE SHEPHERDESS

THE SHEPHERDESS. BY MILLET

Study the picture and talk about it in the class.

SECTION 394

"The Shepherdess" was painted by the great French artist, Jean François Millet (1814–1875).

Learn all that you can, from books or through friends, of the life and work of Millet.

You may arrange carefully all that you learn (see Section 312), and then write it out.

SECTION 395

About Verbs

You have already discovered the work of the **verb** in the sentence. It is the only word which can be used to **assert** anything.

Find the verbs in the following sentences : —

1. John plays ball.
2. Mary makes bread.
3. The bird flies through the air.
4. The miller grinds corn.
5. The fruit falls from the trees.
6. The fish leaps out of the water.
7. The lion roars frightfully.
8. The axe slips from his hand.

Insert verbs in the blanks in the following incomplete sentences : —

1. De Soto —— the Mississippi River.
2. Sir Robert Peel —— a statesman.
3. The soldiers —— the flag.
4. Water —— down hill.
5. Apples —— upon trees.
6. The boy —— his lesson.
7. Thistles —— a plague to farmers.

Find, in your Reader or Geography, words which you know to be verbs. Bring a list of these words to the class.

SECTION 396

Verb-Phrases

It sometimes happens that the verb consists of more than one word. Thus, —

1. I *study* geography.
2. I *shall study* geography.
3. I *have studied* geography.
4. I *may study* geography.
5. I *am studying* geography.
6. I *shall be studying* geography soon.

In the first example, the verb consists of one word, *study*. The assertion is made by that single word. In the second, third, fourth, and fifth sentences, two words (*shall study*, *have studied*, *may study*, and *am studying*) are required, and in the sixth sentence we find three.

Shall study, *have studied*, *may study*, *am studying*, *shall be studying*, and other similar groups of words which are united to do the work of a verb, are called **verb-phrases.**

You will learn by-and-by that every part of the verb-phrase has its particular work to do, but now it is enough for you to recognize the verbs and the verb-phrases when you see them.

SECTION 397

In some page of your reading book find all the verb-phrases you can.

You may write the words in lists and read your lists to the class.

SECTION 398

In the following sentences the italicized words form the **verb-phrases.**

Read each sentence, and name the verb or verb-phrase which it contains.

After reading the sentence, make a similar sentence of your own containing a verb or a verb-phrase.

1. The town-crier *has rung* his bell at a distant corner.
2. Little Annie stands on her father's doorsteps.
3. The crier *is telling* the people that a lion, and an elephant, and a royal tiger, and a horse with horns, and other strange beasts from foreign countries, *are come* to town.
4. Perhaps little Annie *would like* to see them.
5. She *shall take* a ramble with me.
6. She trips lightly along, as if she *were forced* to keep hold of my hand lest her feet *should dance* away from the earth.
7. Now we turn the corner, and the crowds *are moving* slowly.
8. A man *is trundling* a wheelbarrow along the pavement.
9. Annie passes on with fearless confidence; nobody jostles her, all turn aside to make way for little Annie.
10. Now her eyes brighten with pleasure.
11. A street musician *is standing* before the steps of yonder church and pours forth his strain to the busy town.

SECTION 399

Use each of the following verbs and verb-phrases in a sentence of your own.

may go	am working	was driven
is trying	has been running	have been studying
shall be playing	may be reading	were trying
was sewing	am thinking	were rushing
is flying	strike	speak
walk	am singing	have been writing

SECTION 400

Comparisons

The following groups of words suggest comparisons which are in common use.

Complete each comparison.

Observe the adjectives used in the comparisons.

Name other objects to which those adjectives could be applied.

1. As green as ——.
2. As red as ——.
3. As busy as ——.
4. As good as ——.
5. As quick as a ——.
6. As swift as an ——.
7. As strong as ——.
8. As gentle as a ——.
9. As true as ——.
10. As happy as a ——.
11. As wise as a ——.
12. As harmless as a ——.
13. As slow as a ——.
14. As hard as ——.
15. As sharp as ——.
16. As smooth as ——.
17. As blue as ——.
18. As solemn as an ——.
19. As clear as ——.
20. As careless as ——.

SECTION 401

FOR CONVERSATION

This description of a foggy November in London was written by the poet Thomas Hood. You may read the lines and talk about them in the class.

NOVEMBER

No sun — no moon!
No morn — no noon —
No dawn — no dusk — no proper time of day —
No sky — no earthly view —
No distance looking blue —
No road — no street — no "t' other side the way" —
No end to any Row —
No indications where the Crescents go —
No top to any steeple —
No recognitions of familiar people —
No courtesies for showing 'em —
No knowing 'em! —
No travelling at all — no locomotion —
No inkling of the way — no notion —
No mail — no post —
No news from any foreign coast —
No Park — no Ring — no afternoon gentility —
No company — no nobility —
No warmth — no cheerfulness, no healthful ease,
No comfortable feel in any member —
No shade, no shine, no butterflies, no bees,
No fruits, no flowers, no leaves, no birds —
NOVEMBER!

SECTION 402

FOR STUDY

VERBS WHICH EXPRESS ACTION

Most **verbs** express **action,** — that is, they tell what the subject **does.**

Select the verbs in the following sentences and arrange them in two columns.

In the first column you may write those verbs which seem to you to express action. In the second column you may write those which do not.

1. I like apples.
2. The captain felt the reproof.
3. The trees grew near the river.
4. The men promptly obeyed the order and the boat glided swiftly down the stream.
5. The soldiers halted at the command of the officer.
6. James is right and Mary wrong.
7. Am I my brother's keeper?
8. "Hold on!" cried the pilot.
9. "I am old, you can trust me," said the linnet.
10. A traveller through a dusty road
    Strewed acorns on the lea.
11. Ye were little at the first, but mighty at the last.
12. The fortune will be mine.
13. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait, made his eyes red, his thin lips blue, and spoke out shrewdly in his grating voice.

SECTION 403

The Object of the Verb

Some verbs which express action are followed by a noun or pronoun which names the **receiver of the action** or **the result of the action.** This is called the **object** of the verb. Thus, —

Receiver of the action.

1. The child broke his *plaything.*
2. The hunter killed the *bear.*
3. The archer bent his *bow.*
4. The woman cut the *pie.*

Result of the action.

5. The man built the *wall.*
6. The dressmaker made the *dress.*
7. The mouse gnawed a *hole* in the cheese.
8. The child wrote a *letter.*

The first four sentences contain nouns which name the **receiver** of the action expressed by the verb. Thus, in (1) the child **performs** the action (breaking) and the plaything **receives** it. In (2) the hunter performs the action (killing) and the bear receives it. In (3) the archer performs the action (bending) and the bow receives it. In (4) the woman performs the action (cutting) and the pie receives it.

Each of the nouns (*plaything, bear, bow, pie*) names the **receiver** of the action expressed by the verb.

In (5) the man *builds,* and the *wall* is the **result** of his building. In (6) the dressmaker makes, and the dress is the result of her making. In (7) the mouse gnaws, and the hole is the result of its gnawing. In (8) the child writes, and the letter is the result of his writing.

SECTION 404

In Section 402 find words, or groups of words, which name the receiver or the result of an action expressed by a verb.

SECTION 405

In the following sentences point out (1) *the subject,* (2) *the verb,* (3) *the object.*

In preparing for the exercise, you should rule your paper as in the following example.

Subject	Verb	Object
James	found	a pearl
The Spaniards	burned	their ships
Columbus	discovered	America
I	see	you
The artist	paints	a picture

1. The soldier began his story.
2. I heard a loud noise.
3. The story surprised me.
4. The noise frightened the horse.
5. I have described Tom's school days.
6. Tom followed his guide.
7. The deer-slayer tossed the tomahawk into the canoe.
8. The crew understood the situation.
9. The pilot gave the command distinctly.
10. Ichabod wore a small woollen cap.
11. The party had now reached the road.
12. They found the horse next morning.

SECTION 406

DAFFODILS

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Outdid the sparkling waves in glee:
A poet could not but be gay
In such a jocund company.
I gazed, and gazed, but little thought
What wealth the show to me had brought;

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

WORDSWORTH.

SECTION 407

Read to yourself the poem on page 264 two or three times, or until the lines become familiar to you.

What is the subject of the poem ?

How does the poet describe himself in the first stanza ?

Wordsworth loved to spend his days in wandering over the hills. When he says that he is "lonely," does he mean simply that he is alone, or is he describing his mood ? Does his mood change during the walk ? What words indicate the change ? What was the cause of the change ? How does he describe the daffodils ?

What words or phrases, in the description of the daffodils, show the joyousness of the poet's feelings ? What kind of "company" has he now ?

SECTION 408

Tell what you think these proverbs mean, and when you think it would be appropriate to use them.

For example : — All the children worked together to pick up the papers scattered about the school yard. The teacher said, "That is good. Many hands make light work."

1. Many hands make light work.
2. There is no smoke without some fire.
3. Rome was not built in a day.
4. Take time by the forelock.
5. Little and often fills the purse.
6. He laughs best who laughs last.
7. Let them laugh that win.
8. It is a long lane that has no turning.
9. Time and tide wait for no man.
10. Wisdom is better than rubies.

SECTION 409

Predicate Adjectives

There are a few little **verbs** in our language which are very helpful. They appear in our sentences oftener than any other verbs. These are: *is*, *am*, *was*, *were*, *has been*, *have been*, *shall be*, *will be*, and a few others like them. They do not express action, like *walk*, *run*, or *go*, but they have a special work of their own. This work you will discover if you study the following sentences: —

The robin is cheery.
James is lame.
The boy was tardy.
He has been ill.
Kate will be sorry.

Find the verb in each sentence.

If you observe the words which follow the verbs, you will find that they are **adjectives.** In these sentences they describe the subject.

Here we find an adjective standing in the **predicate,** yet describing the **subject.** This is called a **predicate adjective.**

The verb makes an assertion, not simply by expressing meaning of its own, as in other sentences, but by tying the subject and the predicate adjective together. A verb which has this use is called a **copula,** or "coupler."

Change the following phrases to sentences by inserting the copula. Thus,—

The merry boy. The boy is merry.

The rosy-cheeked girls, the merry children, the juicy apple, the heavy load, the gentle horse, the difficult lesson, the fleecy cloud, the turbulent river, the old house, the yellow paper.

SECTION 410

The **copula** sometimes ties together the **subject** and a **noun** or **pronoun** which explains the subject, as in the sentence, "John is my brother."

The noun following the copula in the predicate is called a **predicate noun.**

Find the predicate noun in each of the following sentences. Name the parts of each sentence (*subject and predicate*).

1. Those ships are warships.
2. The mountain which you see is Mont Blanc.
3. Madrid is the capital of Spain.
4. His speech was the event of the evening.
5. Fruit is an important export of California.
6. Mr. Gladstone was a statesman.
7. The foxglove is a wayside flower.
8. The name of that famous inventor is Edison.
9. You are a patriot, Sir.
10. The Marseillaise is the French battle hymn.

SECTION 411

Find the copula in each of these sentences.

Is it followed by a predicate **noun** or a predicate **adjective?**

1. All his fingers are thumbs.
2. A friend in need is a friend indeed.
3. The child is father of the man.
4. In all climates spring is beautiful.
5. Weeds are great travellers.
6. All things are new.
7. The sea is calm now.
8. The trees are Indian princes.
9. The ant is no sluggard.
10. Brevity is the soul of wit.
11. The virtue of prosperity is temperance, the virtue of adversity is fortitude.

SECTION 412

Write from dictation: —

WHAT IS FEAR?

During the battle of Waterloo two French officers were advancing to charge a greatly superior force.

One of them, observing that the other showed signs of fear, remarked, "Sir, I believe you are frightened."

"Yes, I am," was the reply. "If you were half as much frightened, you would run away."

He who acts in spite of fear may be even more brave than he who has no fear.

SECTION 413

Newspaper Advertisements

1840 **HOPEDALE NURSERIES** 1905

Hardy Shrubs, Trees, Vines,
Evergreens and Perennials.

A large and fine stock of well-rooted plants, grown in a sandy loam. Good plants, best sizes for planting; very cheap.

Priced Catalogue free on application.

R. T. ELLIOT, - - - Hopedale, Hants.

Study this advertisement according to the following plan: —

1. What is the purpose of the advertisement?
2. What does it tell?
3. Write in a paragraph the items contained in the advertisement, using complete sentences.
4. Compare your paragraph with the advertisement.

Which is longer? Which makes the items the more emphatic? the more attractive? Which would cost more if printed?

5. What are desirable qualities in an advertisement?

SECTION 414

Lost — On Sunday, April 10, in Worcester, a black and tan terrier, with black ears and large spots of tan on each side; suitable reward will be given for information leading to its recovery. Answers to the name of "Spot." Address Z, "Globe" Office, Worcester.

Study this advertisement as in Section 413.

You may imagine that you have seen the dog, and know where it is. Write to the address given, in answer to the advertisement, and tell what you know about the dog.

SECTION 415

Wanted, on a farm a few miles out of Folkestone, a man of about thirty-five, who has had experience in farming, in vegetable and flower gardens, and in care of the lawn. A man of unexceptionable habits, who is honest, capable, and prompt, can find a good place. First-class references required. Address, stating age and experience, A. K. S., "Kent Mercury."

Study the advertisement.

What or who is wanted? Where is he wanted? For what work is he wanted? What must his qualifications be? What are "references"? Why are they required?

Answer the advertisement and address your reply as requested.

SECTION 416

You have lost a pocket-book. Write an advertisement describing it fully as to size, colour, material, and contents. Ask to have it returned to your address.

SECTION 417

Study of Pronouns

There are very few **pronouns** in our language, compared with the great number of nouns, adjectives, and verbs. It is a curious fact, however, that a large proportion of the mistakes in the use of English occur in the choice of pronouns.

You should study very carefully the Sections which deal with **pronouns.** The rules will guide you in choosing the proper form.

Pick out all the pronouns that you can find in the following sentences. Write them in a column.

1. I, Tom Jones, live at Plymouth with my father, and my cousin George lives near me.

2. You, Tom Jones, live at Plymouth with your father, and your cousin George lives near you.

3. He, Tom Jones, lives at Plymouth with his father, and his cousin George lives near him.

4. It (Tom's book) is kept in its place on the shelf, where Tom can easily reach it.

In sentences 1, 2, and 3 all the **pronouns** refer to the same **person,** Tom Jones. Every one of the different pronouns is necessary, because each has its own special work to do. Let us see what special work is assigned to these little members of the family of words.

In sentence 1, Tom is speaking, and the pronouns which represent him as **speaking** are *I*, *my*, and *me*.

In sentence 2, Tom is spoken to, and the pronouns which represent him as **spoken to** are *you* and *your*.

In sentence 3, Tom is spoken of, and the pronouns which represent him as **spoken of** are *he*, *his*, and *him*.

In sentence 4, the book is spoken of, and the pronouns which represent it as **spoken of** are *it* and *its*.

Some pronouns show whether the person they stand for is speaking, spoken to, or spoken of. These are called personal pronouns.

The pronouns which represent the person as **speaking** are said to be in the **first person.**

The pronouns which represent the person as **spoken to** are said to be in the **second person.**

The pronouns which represent the person (or thing) as **spoken of** are said to be in the **third person.**

It, though it stands for a thing and not a person, is nevertheless called a personal pronoun. It always stands for the **thing spoken of**, and is, therefore, always in the third person.

SECTION 418

Find the pronouns in the following sentences.

Tell whether the pronoun is in the first, second, or third person. Give your reasons.

1. I chatter, chatter, as I flow,
   To join the brimming river.
2. It was not I.
3. We are seven.
4. It is we who are to blame.
5. Thou shalt love thy neighbour as thyself.
6. It is thou who art chosen to rule.
7. Fun and frolic no more he knows.
8. It was he whom I called.
9. Down the dale she tripped.
10. It is she to whom the blackbird sang.
11. They were my friends.
12. It is they to whom I turn for comfort.
13. I do not know who called.
14. Who is it that needs our help?
15. Do not shoot me, Hiawatha.
16. This measure will strengthen us; it will give us character abroad.
17. Father will come to thee soon.
18. Hear him call in his merry note.
19. I watch him as he skims along.
20. He 's singing to me, he 's singing to me.
21. We saw them enter the farmyard gate.
22. This is the man whom you wanted.
23. Whom did you call?
24. I wandered lonely as a cloud.

SECTION 419

Make a list of the pronouns on page 273.

Arrange them in two columns.

In the first column you should write all the pronouns which refer to a noun in the **singular number.**

In the second column you should write the pronouns which may refer to a noun in the **plural number.**

Learn this important rule: —

A pronoun must agree in number with the noun to which it refers.

Answer the following questions: —

What must be the number of the noun to which the pronoun *I* refers? *he? it? they? we? you? us? them?*

SECTION 420

Fill the blanks with pronouns: —

1. Every child carried —— book home.
2. Every crow thinks —— own young are white.
3. I think a child should learn —— own lesson.
4. Each man brought —— contribution.
5. Virtue is —— own reward.
6. They gave, every man according to —— ability.
7. Every one should act as —— conscience directs.
8. Every one must do —— duty, at all hazards.

SECTION 421

Correct Use of Pronouns

In preceding Sections, you have studied the use of pronouns, and have discovered that pronouns have various forms, according to their use.

In expressing your own thoughts, you must use pronouns with great care. The following rules will help you. By-and-by you will learn enough about grammar to know the reasons for the rules.

I, thou, he, she, it, you, they, who may be used as **subjects,** or may follow the **copula.**

Me, us, him, them, whom can be used only as the **object** of a verb or after a preposition.

Her may be used as **object** or to denote **possession.**

Examples : — I see *her.* This is *her* book.

You and *it* may be used as **subject** or **object,** or after the **copula.**

Examples : —

You are my brother.

The offender is *you.* I see *you.*

Where is my book? I have lost *it.* *It* was on the table this morning.

In these examples, pronouns are correctly used. You should study the examples and make similar sentences of your own.

SECTION 422

DAYBREAK

A wind came up out of the sea
And said, "O mists, make room for me."

It hailed the ships and cried, "Sail on,
Ye mariners, the night is gone;"

And hurried landward far away,
Crying, "Awake! it is the day."

It said unto the forest, "Shout!
Hang all your leafy banners out!"

It touched the wood-bird's folded wing
And said, "O bird, awake and sing;"

And o'er the farms, "O chanticleer,
Your clarion blow; the day is near."

It whispered to the fields of corn,
"Bow down, and hail the coming morn."

It shouted through the belfry tower,
"Awake, O bell! proclaim the hour."

It crossed the churchyard with a sigh,
And said, "Not yet! in quiet lie."

LONGFELLOW.

Study the poem and try to get the meaning of every line.

SECTION 423

Learn by heart the poem in the preceding Section, and write it from memory.

SECTION 424

The Thought in the Sentence

Study the following sentences until you understand the meaning of each : —

1. The reward of one duty fulfilled is the power to fulfil another.
2. No endeavour is in vain,
   Its reward is in the doing,
   And the rapture of pursuing
   Is the prize the vanquished gain.
3. Have thy tools ready. God will find thee work.
4. Have thy distaff ready. God will send the flax.
5. Trust God, and keep your powder dry.
6. Heaven helps those that help themselves.

Explain the first passage; the second.
Compare the thought in the first and the second passage.

Can you give an example of some task which makes you able to perform another ?
To whom is the " reward of the doing " given ?
Can you give examples which you have observed ?

Explain the third passage.
Compare Nos. 3, 4, 5, and 6.

What do they teach ? Why do you find the same thought expressed in so many ways ?

SECTION 425

The Thought in the Sentence

Study the following sentences until the thought is plain to you; then express it in your own words.

1. In the heart of the rabbit fear constantly abides.

2. A cunning man overreaches no one half so much as himself.

[Show that this is true.]

3. Worth makes the man, the want of it the fellow.

4. The present is the living sum-total of the whole past.

[Can you explain this?]

5. Always there is seed being sown silently and unseen, and everywhere there come sweet flowers without our foresight or labour.

[Give examples to show that this is true.]

6. None preaches better than the ant, who says nothing.

[How does the ant preach?]

7. The streets are dumb with snow.

8. The meadows lie like emeralds set in the bushy hedgerows.

After you have expressed the thought in your own words, you may compare your expression with the sentences which you have studied.

SECTION 426

FOR STUDY

Observe the verbs in the following sentences: —

1. We walk to school every day.
   Mary walks to school every day.
   She walks to school every day.
2. They run fast.
   The boy runs fast.
   He runs fast.
3. The farmers sow wheat.
   The farmer sows wheat.
   He sows wheat.

In the first group of sentences the same verb *walk* is used in all three examples. In two of them, however, it appears in a different form, *walks*. In the second group we find *run* and *runs;* in the third group, *sow* and *sows*.

This form of the verb, ending in *s*, is sometimes called the *s-form*.

Read the following rule; then study the examples.

The *s*-form of the verb is used only when the subject is a singular noun or a pronoun in the third person and singular number.

Never use the *s*-form of the verb with a plural subject.

Use the following verbs correctly in sentences.

comes	goes	tries	carries	follows	brings
falls	works	speaks	studies	learns	plays

NOTE. — *Is*, *was*, *has*, and *does* always follow the rule which you have just learned.

SECTION 427

Change the subject of each sentence to a noun, or to a pronoun of the third person, and observe the necessary change in the form of the verb.

Example : —

1. I see the pine boughs waving in the wind.
2. He sees the pine boughs waving in the wind.

1. I see the dew on the daisies and clover.
2. I watch the sun as it sinks in the west.
3. I know a bank where the wild thyme blows.
4. I bring fresh showers for the thirsting flowers.
5. I enjoy many happy days.
6. I know a shady hollow near the brook.
7. I use acorn cups for saucers.
8. I like a boy who tells the truth.
9. I call the ocean my friend.
10. I have a plan for our summer excursion.
11. I think John does his best.
12. I do all that I can to please you.

SECTION 428

Use the following verbs correctly in sentences of your own. In every case let the word be a part of a verb-phrase in the predicate.

Example : — I *have broken* my kite.

Blown, chosen, come, done, drawn, drunk, driven, eaten, fallen, flown, forgotten, frozen, given, grown, known, risen, shaken, seen, sunk, spoken, stolen, torn, worn, written.

SECTION 429

THE IMPERIAL COURIER. BY SCHREYER

"The Imperial Courier" was painted by Schreyer, an artist whose pictures of horses are very celebrated.

What does the name of the picture mean?

What do you see in the picture?

How can you describe the driver? the other occupant of the sleigh? the horses? the wolves?

What does the picture tell you about the country through which the courier is travelling?

SECTION 430

Write a description of the picture in Section 429.

SECTION 431

Write a story suggested by the picture.

SECTION 432

The Clause

A sentence may contain more than one subject and one predicate.

Study the following sentences: —

1. Thackeray wrote *Pendennis.*
2. You know that Thackeray wrote *Pendennis.*
3. Thackeray wrote *Pendennis,* and Longfellow wrote *Evangeline.*

In the first sentence "Thackeray" is the subject, and "wrote *Pendennis*" is the complete predicate.

The second sentence tells about a person, "you." "You" is the subject of the sentence, and "know that Thackeray wrote *Pendennis*" is the complete predicate. "That Thackeray wrote *Pendennis*" is a part of the predicate — telling *what* you know.

In this case a **part of a sentence** contains a subject and predicate. Such a part of a sentence is called a **clause.**

You will find two **clauses** in each of the following sentences.

1. The winds roared and the lightning flashed.
2. Man proposes, but God disposes.
3. We have met the enemy, and they are ours.
4. We shall meet, but we shall miss him.
5. The whistle sounded, and the train moved on.
6. Winter has come, and the fields are covered with snow.

SECTION 433

Kinds of Sentences

Observe the following sentences: —

1. The apple trees have blossomed.
2. When May comes, the apple trees will blossom.
3. May is here, and the apple trees are in blossom.

How many clauses does the first sentence contain? the second? the third?

A sentence that contains but one clause is a **simple sentence.** Compare the second and third sentences. Separate the clauses in the second sentence and read them alone by themselves. Which clause makes sense by itself? What is true of the other clause? *When May comes* is a **dependent clause.** It needs the help of another clause to make complete sense. This clause **modifies** *will blossom*, or, as we sometimes say, **depends upon** *will blossom.*

A sentence which contains a dependent clause is a complex sentence.

The third sentence contains two clauses independent of each other. Standing alone, either clause makes sense.

A sentence which contains two or more independent clauses is a compound sentence.

Make ten complex sentences, like the second example above.

Make ten compound sentences, like the third example above.

SECTION 434

Study the following sentences: —

Tell whether each sentence is simple, complex, or compound. Give your reasons.

1. The stormy March is come at last.
2. Speak clearly if you speak at all.
3. The voyager noticed the light smoke curling up from a village whose shining roofs gleamed among the trees.
4. All that glitters is not gold.
5. Brevity is the soul of wit.
6. They that touch pitch will be defiled.
7. As he approached the village, Rip Van Winkle met a number of people.
8. The summer came, and all the birds were dead.
9. My heart leaps up when I behold
   A rainbow in the sky.
10. Laugh, and the world laughs with you.
11. Whether we look or whether we listen,
    We hear life murmur, or see it glisten.
12. The little bird sits at his door in the sun.
13. It was lovely summer weather in the country, and the golden corn, the green oats, and the haystacks in the meadows looked beautiful.
14. Ali Baba found the cave where the Forty Thieves hid their treasure.
15. He was dressed all in furs from his head to his foot,
    And his clothes were all tarnished with ashes and soot.

SECTION 435

Building Sentences

Each of these examples is a skeleton or framework of a sentence : —

Ships sail, wind blew, boy ran, fruit grew, horses fed, man worked, train dashed, soldiers fought, child found, diamond flashed, wolf howled, postman knocked, waves broke.

Build your own sentences upon this framework by adding a modifier to the subject and to the predicate.

Your modifiers may be **words, phrases,** or **clauses.**

After writing your complete sentences, you should bring them to the class and compare the results.

You will find that, although the framework of your sentences is the same, each of you has **modified the thought** differently by the addition of your clauses.

This exercise should teach you that a sentence varies with the thought of the speaker. It is by the use of the modifying words that this wonderful variety is made possible.

SECTION 436

Description

In the following passages objects are **described by comparing** them with other objects. This is a pleasing fashion of description, for by this means the thought is emphasized and often enriched and beautified, as by a pictured illustration.

Thus, if one says, "The meadow is green," we see only the greenness of the meadow; but if he says, "The meadow is as green as an emerald," we see the green meadow and also picture to ourselves the brilliant green of the emerald, which lends its beauty to the thought of the meadow.

Study these descriptions. In each example tell —

1. What objects are compared.
2. In what these objects are alike.
3. Whether the figurative expression is more beautiful or more striking than plain speech.

1. On the floor of the cave the delicate green creeping plants looked like an embroidered carpet.
2. A white and shining flower glittered like a star.
3. The stars became visible, large and sparkling, like clear and gentle eyes.
4. Trees and bushes were covered with hoarfrost, and looked like a forest of white coral.
5. She had seen ships, but at such a great distance that they looked like sea gulls.

SECTION 437

Figurative Expressions

Read the sentences below: —

1. Try to get the thought.
2. Tell the thought in plain words.
3. Compare the plain statement with the figurative expression.
4. In each example, what do you see besides the statement of fact?

1. Thus at the flaming forge of life
   Our fortunes must be wrought;
   Thus on its sounding anvil shaped
   Each burning deed and thought.
2. With many a curve my bank I fret.
3. The snow
   Had been heaping field and highway
   With a silence deep and white.
4. The broad bright moon sailed o'er us
   Through a sea of shining stars.
5. He shall be like a tree planted by the rivers of water.
6. Thy word is a lamp unto my feet.
7. Many red sparks could be seen running one after the other, here and there, as quick as the wind.
8. The light of hundreds of glow-worms shone amidst the grass and moss like green fire; and if she touched a twig with her hand ever so lightly, the brilliant insects fell down around her like shooting stars.

Find similar descriptions in your Reader.

SECTION 438

Study this passage, as in Section 436.

And now the storm-blast came, and he
Was tyrannous and strong:
He struck with his o'ertaking wings,
And chased us south along.

With sloping masts and dipping prow,
As who pursued with yell and blow
Still treads the shadow of his foe,
And forward bends his head,
The ship drove fast, loud roar'd the blast,
And southward aye we fled.

And now there came both mist and snow,
And it grew wondrous cold:
And ice, mast-high, came floating by,
As green as emerald.

COLERIDGE.

SECTION 439

Turn to Section 29 ("Master John Davis"), in which you will find the following old-fashioned phrases.

Change these into English of to-day's fashion.

1. The people willed me to go.
2. He giveth credit.
3. Among them at shore.
4. Myself and divers of my company standing up.
5. These people are very simple in all their conversation.
6. We fell into a great league.
7. They do all their things very artfully.

APPENDIX

RULES FOR THE USE OF PUNCTUATION MARKS AND CAPITAL LETTERS *

Capital Letters

I. Every sentence begins with a capital letter.

II. Every proper noun or abbreviation of a proper noun begins with a capital letter.

An adjective derived from a proper noun is usually written with a capital letter.

III. Every direct quotation begins with a capital letter.

This rule does not apply to quoted fragments of sentences.

IV. In the titles of books, etc., the first word, as well as every important word that follows, begins with a capital letter.

V. The interjection *O* and the pronoun *I* are always written in capitals.

Marks of Punctuation

The common marks of punctuation are the period, the interrogation point, the exclamation point, the comma, the semicolon, the colon, the dash, the hyphen, the apostrophe, marks of parenthesis, and quotation marks. Of these, the period, the interrogation point, and the exclamation point are used at the end of sentences.

I. The period is used after —

1. A declarative or an imperative sentence.
2. An abbreviation or the initial of a name.

II. The interrogation point is used after a direct question.

III. The exclamation point is used after an interjection or an exclamatory phrase or sentence.

IV. The comma is used —

1. After nouns of address.
2. To separate a direct quotation from the rest of the sentence.

* This summary is intended for reference only. It includes the common rules for punctuation marks and capital letters. If the teacher wishes to use the summary as a review of the subject of punctuation, the illustrative sentences and selections contained in the book will afford sufficient material for study and practice.

3. To separate the parts of a series of words that have the same construction.
4. To indicate transposition in the order of a sentence.
5. To set off a modifier which explains or identifies a noun (an "appositive").
6. In general, to break up a sentence into parts so that its meaning may be clear to the reader.

V. The semicolon (;) is used —
1. To separate the parts of a compound sentence when no conjunction is expressed.
2. To separate the parts of a long compound sentence the clauses of which are broken by commas.

VI. The colon (:) is less frequently used than formerly.
1. It sometimes follows the name or title of a person addressed, as at the beginning of a speech or letter (as, — "Mr. Chairman : — The question under discussion is — "; "Dear Sir : — "). In such cases it is usually followed by the dash.
2. It sometimes precedes an enumeration or list, especially after "as follows," "namely," and the like. Here again the dash is commonly used.

VII. The dash (—) is sometimes used —
1. Instead of the comma, to set off an expression which breaks the thought of a sentence. The marks of parenthesis are used in the same way.
2. After the comma following the name of a person addressed, as in a letter (as, — "Dear Mary, —").
3. To indicate an incomplete or broken construction.

VIII. Quotation marks are used to enclose every direct quotation, and each part of a broken quotation. A quotation within a quotation is included in single marks.

NOTE. — When a quotation includes several paragraphs, quotation marks are put at the beginning of each paragraph, but at the end of the last one only.

IX. The apostrophe is used —
1. To mark the omission of a letter or letters in contractions.
2. As a sign of the genitive or possessive.
3. To indicate the plural of letters, signs, etc.

X. The hyphen is used —
1. When the parts of a word are separated in writing.
2. Between the parts of some compound words. (See the Dictionary in each case.)

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